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John C. Freund

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PRIZE CONTESTS FOR MUSICIANS TRAINED IN U. S.

Students' Department of National Federation of Music Clubs Announces Competitions in Voice, Piano and Violin—Winners to Participate in Federation Biennial Concert

AMERICAN training of musical artists received additional support and encouragement this week in the announcement of State and district contests in voice, piano and violin to be conducted by the students' department of the National Federation of Music Clubs. These contests before a specially appointed jury are to be decided beginning March 1. Musicians not more than thirty years old are eligible to compete provided their musical training has been obtained entirely in the United States. The winners will give a concert at the next Federation biennial convention at Los Angeles in June.

Nellie Strong Stevenson is chairman of the Federation's student department; Ernestine Schumann-Heink, representative for voice; Maud Powell, violin; Fanny Bloomfield Zeisler, piano; E. R. Kroeger, theory and composition; Herman Perlet, orchestra, and W. J. Henderson, criticism.

It is announced that applicants may procure detailed information by writing at once to the federation vice-president of their own State, whose address the president of any federated musical club can give them.

Conditions of the biennial contest at Los Angeles are as follows: Contestants must have received all their training in America. They must not be over thirty years old and must perform entirely without notes before their State jury and later before their district jury at least three or, if desired, more compositions, namely:

Vocalists—One air by Handel, Mozart, Gluck or any early Italian composer; a short group of German (Schubert, Schumann or Brahms), French and American songs; one modern oratorio or opera aria (English language preferred).

Pianists—One important work by Bach or Beethoven, one important work by Chopin or Schumann, one work by MacDowell and, if requested, one work by Liszt or some other important modern composition.

Violinists—A Bach unaccompanied sonata or early classic Italian work or a Handel sonata; one movement from a Bruch, Saint-Saëns, Mendelssohn or other standard concerto; two or three good short character pieces, showing style, finish, color, charm and individuality; one brilliant "show piece" by a noted violinist-composer (such as Paganini, Sarasate, Wieniawski).

Contestants must perform behind a screen and be known to the jury by number only.

Contestants need not be members of a federated club, but to be eligible they must join the National Club within the Students Department of the Federation (for advanced students and young professionals) by sending with their names and addresses, the fee, \$1, to the vice-president of their State, who will remit it to the federation treasurer.

Contestants must arrange for their own expenses in the contest, but it is suggested that clubs, if willing, help defray the contestants' district and biennial expenses, where necessary, or that the final winners give a "benefit" concert in their respective cities or clubs.

The prize will consist of the opportunity to obtain engagements from the 309 federated clubs, whose delegates will go to Los Angeles with instructions to engage from these winners, if satisfactory, the artists for their "American Day" program.



MAGGIE TEYTE

Young English Soprano Who Has Followed Her Operatic Successes in America with an Increasingly Extended Vogue as a Concert Singer—Her Present Tour Takes Her to the Pacific Coast. (See Page 2)

TOSCANINI AND METROPOLITAN ORCHESTRA TO TOUR COUNTRY

America's First Opportunity to Hear Celebrated Conductor in Symphonic Programs. Concerts to Be Given in Connection with the San Francisco Exposition—Prominent Singers as Soloists

RUMORS have reached MUSICAL AMERICA that one of the direct results of the European war upon American musical interests will probably be a transcontinental tour of the Metropolitan Opera House Orchestra with Arturo Toscanini as conductor in a series of symphonic concerts in about a dozen cities, with prominent singers of the company as assisting soloists.

The paralysis of European musical affairs would thus give Mr. Toscanini the first opportunity he has had, since coming to America, to undertake a tour of this country, have had little opportunity to hear his work as a concert conductor. Two years ago Mr. Toscanini was presented at the Metropolitan Opera House in a symphonic program, when his conducting of Beethoven's Ninth Symphony and other classic numbers caused a stir in musical circles. Since then his operatic duties have precluded repetitions of these events, although in Europe Toscanini's fame as a symphonic conductor is firmly established.

F. C. Coppicus, when seen at the Metropolitan Opera House by a MUSICAL AMERICA representative on Tuesday, admitted that such a project was under consideration.

"The plan, as outlined at present," said Mr. Coppicus, "is to send an organization of about one hundred musicians immediately following the opera season in Atlanta, to visit important cities in which Mr. Toscanini has never appeared. They will probably include New Orleans, Dallas, Tex., Houston, Tex., San Diego, Cal., Los Angeles, San Francisco, Portland, Ore., Seattle, Wash., Salt Lake City, Denver, Kansas City, St. Louis and a few others where a sufficient guarantee can be raised, to cover expenses which will be enormous.

"The venture had its beginning in the desire of prominent persons in San Francisco to secure a series of concerts with Toscanini as conductor to be given during the time of the great exposition. Mr. Toscanini readily agreed to the suggestion, and it was found that other cities were anxious to join in the project, which, if carried through, will become the most important event of its kind ever undertaken in the musical history of this country."

SEEK CALIFORNIA LAW TO REGISTER MUSIC TEACHERS

Bill Introduced Into State Legislature Follows Plan Suggested by John C. Freund at Saratoga Last Spring—Aim to Guard Public Against Misrepresentation on Part of Instructors

SACRAMENTO, CAL., Feb. 1.—Following the plan introduced by John C. Freund, editor of MUSICAL AMERICA, at the convention of music teachers in Saratoga, N. Y., in June, 1914, a bill was presented in the Assembly of the State Legislature here last week looking to the registration of all persons engaged in the teaching of music.

The bill is designated as an act to promote a better condition of music teaching and the better protection of the public against misrepresentation on the part of those engaged in the music teaching profession in the State of California; to provide for and regulate the registration of music teachers, and to provide for the issuance of certificates of registration to applicants presenting a sworn statement of their preparation and qualification to the Secretary of State.

The proposed law prescribes the following conditions:

1. That each and every person practicing music teaching in the State of California shall, within six months after this becomes a law, register as a music teacher with the Secretary of State, who shall issue a certificate to the applicant. That the fee for such registration and certificate shall be two dollars.

2. That in making application for registration the applicant must state what his claims are to the right to teach music; with whom, where and how long he has studied; what diplomas, if any, he possesses.

3. That before presenting any such statement for registration it must be sworn to by the applicant before a public notary.

4. That any false statement or failure to register shall be a misdemeanor punishable by a fine of \$500, or imprisonment for one year, or both.

5. That every registered teacher failing to display in a public and prominent place within his studio a certified copy of his sworn statement made in registering, to be subject to a misdemeanor, punishable as for false statement.

6. That any person may obtain a copy of a teacher's statement through the Secretary of State upon application and payment of fifty cents.

Propaganda has been made throughout the State to arouse public interest in the proposed law and those who are promoting it express confidence that it will pass the legislature.

James Pearce, Veteran Organist, Stricken by Blindness

James Pearce, the prominent organist, of Yonkers, N. Y., has become blind in the last few weeks, and friends attribute it to worry over the war in Europe. Mr. Pearce is about seventy years old and nervousness aggravated an ailment affecting his eyesight. He has played at concerts all over the East and South, and his compositions are widely known.

Prof. S. Henry Hadley Dead

Prof. S. Henry Hadley, musical director, composer, pianist and church organist, died in Boston, February 2, following an operation. He was seventy years old. He had conducted many choral concerts, including the famous Peace Jubilee held in Boston in 1870. He was the father of Henry Hadley, the composer and conductor of the San Francisco Symphony Orchestra, and of Arthur Hadley, first cellist of the same organization.

RUSSIAN BALLET SEASON OPENS IN NEW YORK

Pavlova and Her Company Inaugurate Four-Weeks' Stay at Century Opera House with Glazounoff's "Raymonda," a Novelty

Mlle. ANNA PAVLOWA and her Russian Ballet began their engagement of four weeks at the Century Opera House on Tuesday night, February 2, the first extended Saison Ballet Russe to be presented on this side of the Atlantic. All of the capitals of Europe have had the Russian Ballet for long runs, and in London and Paris this has become a regular annual event.

The season was inaugurated with "Raymonda," a novelty not only new to New York, but to the entire world outside of Russia. Later this week the attraction will be Glazounoff's "Chopiniana," in which familiar Chopin melodies are employed.

Mlle. Pavlova appeared in the title part of *Raymonda*; Mlle. Skirskaja was the *White Lady*; M. Clustine, a *Mauretanian Knight*; M. Valenine, a *Crusader*, and other important rôles were interpreted by Mlles. Plaskovietzka, Kuhn, Lindovskaia and MM. Oukrainisky, Vajinski, Kobeleff, Marini and others, with the entire corps de ballet.

The performance was accepted with marked favor by a large and enthusiastic audience.

Although the ballet, "Raymonda," is perhaps one of the most famous choreographic dramas ever produced, it had never until Tuesday evening been presented outside of Russia, and this, it is said, for the reason that it is the one ballet most highly prized and most carefully guarded in the archives of the Imperial Russian Ballet.

The scenario for "Raymonda" was conceived originally by Marius Petipas and Lydie Pachkoff. The music was composed by Alexandre Glazounoff in the prime of his life. The music is operatic, and every dance figure and mood that the dancers are called upon to express has its reflection in the score. M. Clustine rearranged "Raymonda" to a certain extent, shortening it from three acts and five scenes to two acts. It is the Clustine version that Mme. Pavlova uses.

In Mediaeval France

The locale of "Raymonda" is in the south of France during the Crusades and the Quest of the Holy Grail. In those olden days belief in the miraculous power of certain images was deeply rooted. One of these images was the Lady in White. It was believed that whenever danger of any kind threatened owners of a certain estate, the statue came to life, and that magic power banished the workers of evil.

The ballet opens with a scene in the interior of a medieval castle the day prior to the wedding of *Raymonda*. *Raymonda's* aunt, the Countess Sybilla, enters, accompanied by her chamberlain. She relates the legend of the Lady in White, but the young people are loth to believe the story and treat it as a joke while dancing around her. A knight enters with a message from *Raymonda's* betrothed, *Jean de Brienne*, and, while she and her friends are dancing with joy, a strange Muritanian knight, *Abdurachman*, begs an audience, and explains that he has heard of the grace and beauty of *Raymonda* and has come to pay his respects.

The nuptial celebration begins, and *Abdurachman* is prevailed upon to remain. He is enchanted by *Raymonda*, and orders his attendants to bring a chest of valuables, begging her to choose her present. She refuses the offer indignantly. The dancing ceases, it grows dusk, and all retire. The Countess informs *Abdurachman* that an apartment in the castle is in readiness for him.

Raymonda lingers with her friends. A harp is brought to her, and she begins to play, asking some of her friends to dance for her. Finally she herself dances until, fatigued, she throws herself upon a couch and falls asleep.

Suddenly *Raymonda* wakes and sees the Lady in White leave her pedestal, approach her, and command her to follow. Together they pass into a beautiful garden, *Raymonda* walking as though hypnotized.



Mlle. Pavlova and M. Volinin in characteristic poses. Above, a portrait of Alexandre Glazounoff, composer of "Raymonda," the novelty presented Tuesday night

The second act is laid in the castle garden, over which the moon casts fantastic rays. *Raymonda* sees in her vision her fiancé, surrounded by his knights and entourage. The trumpeter announces the triumphs of *Jean* and a celebration begins. In the merrymaking and dancing which follows *Raymonda* joins. Suddenly the moon is blotted out and *Raymonda's* friends disappear. She feels the arms of a man about her, and as a fitful ray of light plays upon his face, recognizes *Abdurachman*. In desperation she seeks to escape, while *Abdurachman*, in passionate pantomime, tells her of his love. She repulses him, and declares that she loves only *Jean de Brienne*, her betrothed. Becoming enraged, *Abdurachman* draws his sword and approaches *Raymonda*. He is about to thrust it into her body, but is again struck by her beauty. The sword falls from his hand and he rushes to *Raymonda* as she falls in a swoon.

The vision changes once more. *Abdurachman* has disappeared. *Raymonda*

tries to flee from the garden, but elfish sprites rise in her path and dance around her. She cannot break through the ring, and overcome by fear and exhaustion, falls fainting. Gently the spirits carry her to a bench, the sun rises, and the glory of the morning comes to dissipate *Raymonda's* dream. As she wakes she explains to her attendants what has happened, and they vow never again to make light of the legend and the powers of the Lady in White.

It remained for a Russian composer, a Russian ballet master, and a Russian choreographic artist to blend the poetic melodies of Chopin into the semblance of a ballet. The composer is Glazounoff; the ballet master, Clustine, and the artist, Pavlova. Nine separate works make the foundation of "Chopiniana." They are: *Polonaise in A major*; *Prelude*, op. 28, No. 17; *Valse*, op. 64, No. 62; *Mazourka*, op. 33, No. 4; *Prelude*, op. 28, No. 7; *Valse*, op. 34, No. 2; *Mazourka*, op. 67, No. 3; *Valse*, op. 12, No. 4; *Mazourka*, op. 33, No. 20.

MAGGIE TEYTE BEGINS COAST-TO-COAST TOUR

LIFE for Maggie Teyte during the remainder of the Winter and Spring will be almost literally a succession of jumps from Pullman car to hotel, from hotel to concert hall and back again. Starting on February 6 with an appearance before the New York Mozart Society, she makes a tour over a widely extended area.

On February 8 she appears at Montreal with Mark Hambourg and Guido Ciccolini, with a similar appearance in Quebec. Subsequent engagements are those at Columbus, O., before the Schubert Club of Kansas City, with the St.

Louis Symphony, with the Singers' Club of Cleveland, before the New Orleans Philharmonic Club and in the artist series of Northwestern University, Georgetown, Tex.

Next comes her tour on the Pacific Coast, opening with her recital at Los Angeles in L. E. Behymer's Philharmonic Course. She has three concerts in San Francisco and one each in Oakland, Portland, Tacoma and Vancouver. On her way East she stops off for recitals at Salt Lake City, Detroit and Chicago. Several festival managers are negotiating with Miss Teyte's managers, Haensel & Jones, leading to her participation in important events.

SAINT-SAËNS COMING AS EXPOSITION GUEST

Veteran Composer Writing Work for Occasion—Concerts by Boston Symphony

Bureau of Musical America,
No. 1101 Pine Street,
San Francisco, January 27, 1915.

Two announcements of extraordinary interest and importance were made today by the Exposition music managers. Camille Saint-Saëns, the veteran French composer, is coming to the fair in the Spring or early Summer. He will bring a composition on which he is now at work for the Exposition, and it is expected that he will conduct the performance of it.

The Boston Symphony Orchestra with Dr. Karl Muck as conductor has been engaged for a two weeks' series of concerts, these to be given during the latter half of May.

Nothing definite is known about the work which Saint-Saëns is composing. Director George Stewart is able to say only that "it is in one of the larger forms." The composer has been hampered by no directions, requests, suggestions or limitations, and no information has been received from him in regard to what he will bring.

The new work of Saint-Saëns will be first presented by the Exposition Orchestra, in which are eighty musicians who have been selected from all parts of the United States. A director of this orchestra is yet to be chosen, and some of the world's best conductors are under consideration. There is reason to believe that the appointment will go to an American, or at any rate to one who is established in this country. Max Bendix, distinguished in New York and Chicago orchestral circles, is to be assistant conductor and concertmaster. During the Exposition, beginning in February and closing in December, this orchestra will give serious programs in Festival Hall and also in the Old Faithful Inn.

Leaders and organizations to be heard in the open air include John Philip Sousa and his band, under a two months' engagement; Gabriel Pares and his French band, Emil Mollenhauer and his Boston organization, Thuriu and his Chicago band, and the official San Francisco Exposition band of which Charles Cassassa is leader.

Exposition authorities have informed me that the number of concert engagements open to American organists at the Exposition will be not less than a hundred. Among the soloists already announced are Clarence Eddy, Samuel Atkinson Baldwin, Tertius Noble, John Doane, Clarence Dickinson, Will C. Macfarlane and W. C. Hammond. Wallace A. Sabin, the local organist, is to give the opening recital on the morning of February 20, the first day of the Exposition, as Mr. Lemare will not be here at that time.

Charles Wakefield Cadman writes that he will be here in June and that he has in mind a composition for the great world-gathering at the Golden Gate. He wants a poem for a California song, something distinctively Californian, but "without any love or roses." Just think of that—something Californian without love or roses in it! Indians, too, are barred; and probably a grizzly bear episode would be too much in the line of modern dance thought. Let all the readers of MUSICAL AMERICA help in this cause.

A preliminary hearing of the Exposition organ was given yesterday, with Mr. Sabin at the keys. I was unable to be present, but all accounts agree that the instrument, which at the close of the fair is to be removed from Festival Hall to its permanent home in the municipal auditorium, is in every respect satisfactory. Redfern Mason declared that "in all the qualities which true lovers of the instrument dote upon," this organ "will vie with any in the United States."

THOMAS NUNAN.

"Absorbing, Interesting, Helpful!"

To the Editor of MUSICAL AMERICA:

I am a subscriber to your splendid paper, which I find absorbing, interesting and helpful. It is always eagerly welcomed every Saturday morning.

I wish MUSICAL AMERICA and your own personal work, in behalf of music, continued success.

Very truly,

MAY VINCENT WHITNEY.

Plainfield, N. J., January 31, 1915.

WHAT MAINTAINING A REPUTATION MEANS TO THE ARTIST

Mischa Elman, Temporarily Out of the Concert Field, Discloses Something of the Task Imposed Upon One Who Has Already "Arrived"—The Advantage of Stopping on the Road, to Get a New Perspective

MANY of the listeners in Mischa Elman's huge audiences have often thought of him as someone tireless; as a body which contained an irrepressible, ever-moving vigor. That same ebullient spirit is also forcefully felt in a personal interview with Mr. Elman. Indeed, he seems to be a combination of youthful magnetism and a maximum of energy.

"Of what do you wish me to speak?" he inquired.

"Anything—anything which interests you! Music, yourself, the weather."

"It is for several reasons that I do not play this season. I need rest. For seven years I have appeared in America. I had planned next year, 1916, I would take a vacation."

"Then, the war. Many engagements in Germany were immediately postponed. I thought, therefore, this to be an auspicious year for me to discontinue—temporarily—public playing. I could not play here in America now. No, not with the knowledge of those poor sufferers abroad. In the first place, my heart is too heavy for them, and in the second place, the money which would be spent to hear me, I feel should be given to charity organizations. No, I would feel very unhappy to play now. It would be without joy; I could not do it. But, of course these emotional reasons are not alone responsible for what you term my inactivity. As I said, I need rest badly; time to think—calmly—time to study without wondering if I will be in good condition to appear this day, or that. And then, there is that knowledge that comes as one grows older, and attains more; I mean, how little one really knows! I have always wanted to study composition thoroughly; to read much, to develop more mentally,—do you understand?"

The Danger of Being "All Violin"

"I must not be all violin! There are other great things in life. When an artist—I speak of the true artist, who has really 'arrived'—is applauded by the public, and knows truly that he deserves it, he is in eternal fear; there is before him a life-long struggle, to keep to the standard he has made for himself, and, if possible, to surpass it! True artists, I have found, in any line, acknowledge this haunting dread,—deterioration; therefore, it means continual development, mental development, along as many artistic lines as possible to hold on and to enlarge that which is already within the grasp."

"The real artist says always, 'It is not too late; I can always learn,' and not only from books, from study, but, too, from analysis. There must be time given up to that."

"For instance; I played somewhere, at such and such a date. To me, it may have seemed very bad. Why? What did I do? I must think—analyze and learn from my poor playing; learn, learn! That is what rings in my ears. Just so, I may have played exceptionally well. What did I do that was different? I must learn something from that spontaneous outburst which came to me while I was playing. What was it? Inspiration?"

"Sometimes I wonder greatly at this sudden spontaneity that seems to control everything, which seems to fill the air, during my performance. I must continually learn from my good playing, as well as from the mistakes. And it all means work and study."

"The greater the artist becomes, the greater the demands of the public, and the greatest demands are, should be, by himself—on himself! For such a one as I, it is a great strain, for I am still very young. Concentration does not always come easily. My intentions are good, but not always so easy to carry out. Frivolities often appeal to me, and,—well, now that I am studying and resting, I may be a little frivolous at times! It may be excused as a little relaxation—eh?"

The Search for Relaxation

"At such a time as this, I do not require myself to practice a certain num-

ber of hours daily. It is the old story; not the number of hours practiced but how? It is the intelligence required, not the fingers working physically—it is the brain!"

Upon the table lay an open chess-board.

"What is this epidemic among you artists, this incessant chess-playing, of



Photo (c) by Aime Dupont

New views of Mischa Elman and a snapshot showing him the center of a group in front of the home of the former Queen of Hawaii, who at the age of 80 sang in a duet, of her own composition, with Mr. Elman's accompanist.



Photo by Waldon Fawcett



which we hear so much about?"

"I can only answer for myself. It holds me just as it has held people thousands of years before me. It makes me think,—but along different lines; and so, is a relaxation. Were I to become a professional player I doubt its good effects!"

"Years ago," I said to Mr. Elman, "I

heard Emil Liebling, the pianist, say that you made him seriously believe in reincarnation; that in the few years of your existence, it would have been impossible, not human to have attained the pinnacle you had already reached in your extreme youth. To you, the object of his thought, how does such a statement seem?"

Mr. Elman thought a moment, then

laughingly answered, "To be truthful, it is a disagreeable thought to me! To be able to feel sure that I had once been a Schubert—ah, that is delightful; but on the other hand, to have an equally strong thought,—I might have been an animal—Ugh!"

Words were inefficient.

AVERY STRAKOSCH.

\$100,000 GIFT TO CHICAGO ORCHESTRA

Pension Fund Created by Daughter of One of the Society's Leading Supporters

CHICAGO, Feb. 1.—One of the highest aspirations of those most interested in the future welfare of the Chicago Symphony Orchestra was realized Saturday evening, when, during the intermission in the concert, Vice-President C. H. Hamill announced that a donation of \$100,000 had been made to the Orchestral Association by Mrs. Elizabeth Sprague Coolidge, of Pittsfield, Mass., daughter of the late Albert A. Sprague, who died on January 10.

Mr. Sprague was one of the most prominent of the guarantors of the orchestra and had been one of its supporters for twenty-four years.

The donation is to form the nucleus of a pension fund for the members of

the orchestra, and is given without any restriction further than it shall be known as the Albert Arnold Sprague Memorial Fund.

Many attempts have been made in former years to start some sort of pension system for the orchestral members, and this substantial beginning provides a means to take care of the faithful players of the orchestra when they become superannuated or disabled. There are more than a dozen men now in the organization who have been with the orchestra for twenty years and upwards.

Conductor Stock was visibly affected at the announcement made by Mr. Hamill. He regretted that Theodore Thomas could not have lived to see one of his most cherished hopes realized.

"The fund is not large enough to pension the orchestra," said Mr. Hamill. "We have been told that it will take perhaps \$300,000 to take care of the ninety or more men who are now with us. But the fund will grow, just as did the Boston fund."

M. R.

"Pipe of Desire" to Be Sung at Music College in Illinois

One of the many worthy efforts being made throughout the West to ad-

vance the cause of good music is the project in Bloomington, Ill., made by the students and faculty of the Wesleyan College of Music, to present Frederick S. Converse's American opera, "The Pipe of Desire," on February 5 and 6. The entire cast with the exception of the tenor rôle, *Iolan*, which is to be sung by a promising young tenor of Chicago, Irvin J. Stenson, will be composed of faculty and students. Bloomington has always been a very musical city, but the artistic awakening is especially acute at this time.

Says Nordica Insured Jewels for \$600,000

George W. Young, husband of the late Lillian Nordica, appeared in discovery proceedings looking to an inventory of his wife's estate before Surrogate Cohalan of New York last Saturday and Monday. He testified that, under an ante-nuptial agreement, he turned over to Mme. Nordica securities worth \$500,000, but received them back before the singer started on her tour of the world which ended in her death. This property Mr. Young now claims as his. It was also brought out in the course of his testimony that Mme. Nordica had insured her famous collection of jewels for \$600,000 before she started on the tour.

"FIDELIO" GIVEN A WELCOME REVIVAL AT METROPOLITAN AFTER SIX YEARS' ABSENCE

Its Production a Notable Result of Mr. Gatti-Casazza's Idealistic Art Policy—High Honors for Mr. Hertz, Mme. Matzenauer and Others in the Cast—Melanie Kurt Makes Her American Début as "Isolde" and Is Received with Fervent Acclamations—An Artist of Exceptional Gifts and Attainments—"Rheingold" Inaugurates Annual "Ring" Cycle in an Impressive Manner

PURSUING further his nobly idealistic policy of reinstating at the Metropolitan neglected masterworks for the sake of their intrinsic greatness rather than their box office magnetism, Mr. Gatti-Casazza effected an admirable revival of Beethoven's "Fidelio" last Saturday afternoon and thereby earned the ardent gratitude of the music-loving community. The success which has attended the first fruits of the scheme—"Euryanthe," brought forth several weeks ago—inspires the earnest hope that "Fidelio," too, may at last come measurably

into its own. To be sure it has drawbacks more unfortunate even than Weber's opera and, unlike "Euryanthe," is not entirely new to the operatic experience of the present generation. Hence the public attitude toward it is more clearly defined.

Should "Fidelio" now obtain something of a foothold, Mr. Gatti will have large reason for self-congratulation. But whatever the outcome of the attempt to acclimate a noble though enduringly unpopular work, the esteemed impresario could in few other ways so enlist the respect and abiding gratitude of musicians.

Nearly seven years have now passed since the last endeavor at the Metropolitan to cultivate "Fidelio." Gustav Mahler, who had won much favor with a revival of it in Vienna, was the moving spirit of the undertaking. His version of the opera provided for a division of the first act into two scenes, the elimination of much of the superfluous spoken dialogue, as well as certain cuts in the score—in short, as much as could well be done to enliven the piece and accelerate its sluggish movement. There was an effective scenic investiture and Mr. Mahler's reading of the score was a thing to be treasured in the memory, while Berta Morena's *Leonora* charmed at all points. Yet "Fidelio" languished. Farther back it had been done with Ternina as the intrepid heroine, but with proverbially discouraging results. Maurice Grau had even gone so far as to insist that the surest way to draw a small house was to announce "Fidelio." All told the vital statistics of the opera's American career do not constitute a particularly luminous page.

It cannot be urged that Saturday's revival awakened a response auguring a reversal of traditional circumstances. An audience of good size evinced only very moderate transports and the warmest applause of the afternoon came in response to Mr. Hertz's performance of the third "Leonore" Overture, played between the two scenes of the last act according to Mahler's example.

The representation was, in general, on a high plane of merit. Only Messrs. Goritz and Reiss remained from the previous production. Mme. Matzenauer was the *Leonora*, Mr. Urlus, the *Florestan*, Mr. Braun, the *Rocco*, and Mme. Schumann, *Marcelline*. The scenery of six years ago, looking a trifle worn through its long residence in the storehouse, was brought to light again.

The Operatic Step-Child

That "Fidelio" was born under a malignant star is one of the commonplaces of musical history. From the first a child of sorrows to Beethoven, it has steadily remained the arch-step-child of the operatic repertoire. For more than a century it has dwelt aloof, in mournful and solitary grandeur, a colossal error of transcendent genius—an error, forsooth, since therein Beethoven for once ventured into a form alien to his artistic nature and to which he was temperamentally most ill-adapted. With a veritably holy fervor and in his heart's blood he wrote for it music in itself soul-exalting. Yet the gods had withheld from him every vestige of theatrical instinct. There is much dramatic music in "Fidelio"—consider *Leonora's* impassioned monologue "Abscheulicher," the overpowering introduction to the dungeon scene, the digging of the grave, the murderous outburst of *Pizarro*—but in general it is dramatic in the sense that the "Eroica" and Fifth Symphonies are so. Of dramatic pulse and movement from the standpoint of stage exigencies the opera is devoid save in the episode of *Florestan's* rescue from *Pizarro's* black designs. In consequence the work, regardless of its sheer musical grandeur, grows wearisome. Besides, Beethoven knew not how to write idiomatically for the voice and so perpetrated faults at times almost as flagrant as in the Ninth Symphony or the "Missa Solemnis."

Had Beethoven been endowed with theatrical sensibilities and had he been disposed to expand and elaborate the stilted operatic patterns of the time as he had the symphonic mold inherited from Haydn and Mozart, he might have anticipated much subsequently accomplished by

Weber and Wagner. But while he filled them with the splendid substance of his divine inspiration, he was unable to make them throb in the fundamental service of the drama as did the composer of "Don Giovanni." What could disclose with more overwhelming eloquence the lambent flame of creative ecstasy than the canonic quartet "Mir ist so wunderbar," *Pizarro's* fierce "Ha! welch ein Augenblick," the stupendous soul cry "Abscheulicher," the infinitely moving prisoners' chorus, *Florestan's* tender "In des Leben's Frühling's Tagen," the frenetically joyous "O Namenlose Freude," or the uplifting final choruses? Yet these do, in great measure, but halt the action and arrest the progress of incident. Noble as was Beethoven's intent, his opera is only too often the old-fashioned "concert in costume."

The "Leonore" Overture

In all respects the climax of "Fidelio" is the great "Leonore" Overture. Here at last, freed from the trammels of hampering conventions, the spirit mounts in the plenitude of its strength and glory to voice an exalted summary of what the artist had striven elsewhere to depict. "Far from being a mere introduction to the drama," wrote Wagner, "it presents the drama more completely and effectively than does the play itself. It is not an overture but the drama in all its puissance."

The rendering of this symphonic masterpiece always represents the climax of a "Fidelio" performance. Mr. Hertz was accorded an inspiring reception after it. His reading was replete with dramatic fire and thrilling in the dynamic weight of its climax, though his tempi seemed slightly hurried in parts of it. Strangely enough, the orchestra exhibited less clarity and smoothness of tone at this point than during the rest of the opera when it played splendidly except for some slips. The distinguished conductor had prepared the opera with care and handled the score with rare solicitude and the devotion that every true musician must experience in the presence of Beethoven's opera. It was a vital, reverent, forceful yet finely graded reading, which emphasized the value of every landmark in the score. Doubtless the most remarkable thing after the "Leonore" Overture was the portentous introduction to the prison scene—an unsurpassable page.

Mme. Matzenauer's *Leonora* proved in many respects admirable. Her impersonation had touching sincerity and emotional directness. In the scene with *Florestan* and the melodramatic defiance of *Pizarro* the effect rang particularly true and was accomplished without exaggeration. Naturally *Leonora* is a soprano rôle and demands a soprano timbre which Mme. Matzenauer's organ does not possess. Apart from this she handled the music well with the exception of some forced upper tones. She deserved the applause that followed her impassioned singing of the "Abscheulicher" aria; yet her return to the stage to acknowledge it smilingly was in doubtful taste. "Fidelio" is not an old-fashioned Italian opera in which such liberties are permissible, even though it be written on antique lines.

Mr. Urlus was a generally satisfactory *Florestan*, and Carl Braun made the most of *Rocco*. As the black-hearted *Pizarro*, Mr. Goritz furnished a striking and forceful portrait that never developed tawdry melodramatic traits and bore at all moments the mark of genuine distinction. Mr. Reiss was an excellent *Jacquino*, the fretful young turnkey who perpetrates the only joke in the opera, and Arthur Middleton discharged himself capably of the brief duties of *Don Fernando*. Praise devolves likewise upon Elizabeth Schumann, whose *Marcelline* was vocally charming. The choruses were finely sung.

Melanie Kurt's Début

"Tristan und Isolde," repeated for the third time last Monday, brought about the American introduction of Melanie Kurt, the Wagnerian soprano imported from Berlin to stop the gap left in the Metropolitan's German ranks by the departure of Mme. Fremstad. The singer's

advent has been awaited here with considerable expectancy, for a genuine new dramatic soprano of heavier caliber has been much needed here since the withdrawal of the ever-to-be-regretted American artist. Good tidings have come repeatedly from abroad touching the brilliancy of Mme. Kurt's exploits and the broad niche she occupied in the affections of opera-going Berliners. A disciple of Lilli and Marie Lehmann, she has for the last two years held a post of honor at the Charlottenberg Opernhaus, and before that spent several seasons at the Royal Opera.

An audience that was very large in spite of the rain gave Mme. Kurt a most encouraging and hearty reception, particularly after the first act, when she had four curtain calls all to herself amid a whirlwind of thoroughly sincere applause. There was no question of the distinctly pleasant impression she created, an impression she will probably better as she grows in closer touch with her public and in sympathy with her new environment, for she was often very nervous last Monday.

Mme. Kurt has the self-evident advantages of youth, a beautiful face and a distinguished presence, ease of bearing and grace of movement. She reminds one in many respects of Berta Morena—more, in fact, than of any other soprano heard at the Metropolitan in a decade. Vocally, she far surpasses that estimable but uneven artist. Large in volume, wide in compass, resonant save occasionally in its lower tones, her voice has the ring of youthful freshness and a timbre rich rather than brilliant. She attacked the highest lying passages of *Isolde* with gratifying assurance and generally with success. She disclosed a fine command of legato style and, on the whole, a sensitive feeling for the melodic curve.

To credit Mme. Kurt with perfect management and control of her naturally excellent vocal resources would, however, be amiss on the strength of her first performance. How far various apparent deficiencies of production may be attributable to the nervous strain incident to a début cannot be determined at present.

The new artist's dramatic impersonation may be described as well-intentioned, closely studied and, granting its essential premises, consistently carried out. It is often outwardly fascinating and effective in its plasticity of gesture, grace of movement and picturesqueness of pose. But many of Mme. Kurt's postures were sustained beyond the limit of such inherent dramatic value as they might have possessed. In truth the fundamental weakness of her characterization is its lack of inner conviction and positiveness

[Continued on next page]

A RECITAL

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METROPOLITAN OPERA CALENDAR

WEDNESDAY Evening, February 3, Weber's "Euryanthe." Mmes. Hempel, Ober, Garrison; Messrs. Sembach, Well, Middleton, Bloch. Conductor, Mr. Toscanini.

Thursday Afternoon, February 4, Wagner's "Die Walküre." Mmes. Kurt (Brünnhilde), Gadske, Ober; Messrs. Berger, Braun, Ruysdael. Conductor, Mr. Hertz.

Thursday Evening, February 4, American première of Franco Leoni's one-act opera, "L'Oracolo." Misses Bori, Braslau; Messrs. Botta, Scotti, Didur. Followed by Leoncavallo's "I Pagliacci." Mmes. Destinn; Messrs. Caruso, Didur, Tegani. Conductor, Mr. Polacco.

Friday Evening, February 5, Giordano's "Madame Sans-Gêne." Miss Farrar, Mmes. Sparkes, Fornia, Braslau, Curtis, Egner; Messrs. Martinielli, Amato, De Seguro, Althouse, Bloch, Tegani, Leonhardt, Bada. Reschiglian, Bégué. Conductor, Mr. Toscanini.

Saturday Afternoon, February 6, Wagner's "Lohengrin." Mmes. Gadske, Matzenauer; Messrs. Urlus, Well, Witherspoon, Middleton. Conductor, Mr. Hertz.

Saturday Evening, February 6, Humperdinck's "Hänsel und Gretel." Mmes. Mattfeld, Schumann, Garrison, Braslau, Robeson; Messrs. Reiss, Goritz. Conductor, Mr. Hageman. Followed by Mascagni's "Cavalleria Rusticana." Mmes. Destinn, Duchène; Messrs. Botta, Tegani. Conductor, Mr. Polacco.

Monday Evening, February 8, Meyerbeer's "The Huguenots." Mmes. Destinn, Hempel, Garrison, Egner, Mattfeld; Messrs. Caruso, Scotti, Rothler, Braun, Bada. Conductor, Mr. Polacco.

Wednesday Evening, February 10, Giordano's "Madame Sans-Gêne." Cast as above.

Thursday Evening, February 11, Montemezzi's "L'Amore del Tre Re" (first performance this season). Miss Bori; Messrs. Ferrari-Fontana, Amato, Didur. Conductor, Mr. Toscanini.

Friday Afternoon, Feb. 12, Wagner's "Siegfried." Mmes. Gadske, Ober, Schumann; Messrs. Urlus, Whitehill, Reiss, Goritz, Ruysdael. Conductor, Mr. Hertz.

Friday Evening, February 12, Mousorgsky's "Boris Godounov." Mmes. Ober, Delaunoy, Duchène, Sparkes, Mattfeld; Messrs. Didur, Althouse, Rothler, De Seguro. Conductor, Mr. Toscanini.

Saturday Afternoon, February 13, Massenet's "Manon." Miss Farrar, Mmes. Duchène, Braslau, Van Dyck; Messrs. Caruso, Scotti, Rothler, De Seguro, Reiss. Conductor, Mr. Toscanini.

"FIDELIO" GIVEN A WELCOME REVIVAL AT METROPOLITAN AFTER SIX YEARS' ABSENCE

[Continued from page 4]

of emotional spontaneity, while as a conception it is deficient in driving sweep of passion, in ecstatic transport, in consuming fire. Yet it is readily conceivable that the soprano will show to better dramatic advantage in rôles exacting less assertiveness of temperament. For the present it must be conceded that Mme. Kurt is an interesting artist whose value will doubtless grow with the maturing influence of experience and years.

The rest of the performance was carried through on familiar lines. Mr. Witherspoon replaced Mr. Braun as *King Mark* and sang the part better than he has in the past. Mr. Urlus was the *Tristan*, Mr. Weil the *Kurwenal*, and Mme. Matzenauer the *Brangäne*.

Opening of "Ring" Cycle

The one and only "Ring" cycle of the Winter was begun at the Metropolitan Thursday afternoon of last week. For the past few years the representations of the tetralogy have offered increasing food for thought. Popular interest in Wagner's tragedy has to-day reached a pitch that would certainly seem to warrant more than a single performance of the work. Conried found it profitable to give as many as three and four a season and the public of those days had emphatically not attained the state of musical grace in which it basks at present. Moreover, the confinement of the series to matinees necessarily deprives many whose leisure does not serve them in the afternoon of an opportunity whereof they would otherwise avail themselves. Could not a Tuesday evening series be arranged? In this way the solemn festival atmosphere which marks the afternoon productions could be retained in a manner impossible on subscription nights.

That a week should have to stand between each of the dramas is deplorable for obvious artistic reasons, though presumably inevitable. New York is not Bayreuth and the Metropolitan not the Festspielhaus, and compromises must be made somewhere. The spirit of sympathy and devotion evident on the stage and in the auditorium is an element toward the cultivation of which much else should be sacrificed.

Never was this spirit more movingly perceptible than at last week's "Rheingold." The audience, to begin with, was vast. It is significant that the house was sold out for the entire cycle some days before it began. More than half an hour before Thursday's performance began a line of prospective standees stretched from the box office around Thirty-ninth street to Seventh avenue and then doubled upon itself. "Carmen" with Caruso and Farrar has not done better in this respect. The crowd within stood six rows deep.

While "Rheingold" is habitually considered ill-suited to the purpose of subscription nights it is an enduring pity that more than a solitary hearing cannot be accorded it during the season. The drama could unquestionably be made popular and the infrequency of its appearances has left a sort of enduring fascination of strangeness and unfamiliarity which appeals powerfully even to perfect Wagnerites. In Italy "Rheingold" is one of the best-loved of Wagner's works and the experiment of popularizing it here might well be worth trying.

Performance of Many Beauties

If the forthcoming dramas are executed with the spirit, the poetic atmosphere and the musical beauty which characterized last week's "Rheingold," this cycle will surpass those of recent years. It would be useless, no doubt, to deny the presence of defects, but, by contrast with the excellence of the production as an entity, they were of distinctly secondary account. Neither Mr. Hertz nor the individual artists slighted a salient feature of the musical or dramatic scheme, and throughout there was evident a notable degree of cohesiveness, plasticity and sensitive co-ordination of essential factors. Never has the great German conductor—who, by the way, was greeted with a deeply felt salvo of applause when the audience caught first sight of him—read the score with more dramatic force, poetry, breadth or finesse, nor has the orchestra surpassed the smoothness, the fluidity or the tonal luminousness of its last week's performance. Only at the opening of the second scene, in the sublime Walhalla music, did the brass choir fail. Here it was perceptibly flat. Nothing more thrilling could be imagined than the climax at-

tained by Mr. Hertz in that wild tornado of sound in the fourth scene, which so marvelously voices the feelings of the infuriated *Alberich* as the Nibelungs observe him in his bonds and leer in his face. Overwhelming, too, was the entrance of the gods into Walhalla.

Mr. Braun filled in every respect the requirements of *Wotan*, and, as his

bow was not a tangible stretch of cloth, but it appeared on the background of black clouds, strangely enough, some time before the sunshine, which was presumably responsible for it. The lighting effects, which are lamentable in most of the Metropolitan's Wagner productions these days, gave in this case cause for many a qualm. Whoever is responsible



Mme. Melanie Kurt, as "Isolde," in which Rôle She Made Her American Début at the Metropolitan Last Monday

spouse, *Fricka*, Mme. Matzenauer sang better than she has in some time. The music lies singularly well for her voice. Vera Curtis was a substantial *Freia*, and Mme. Ober was an *Erda* of deep impressiveness. She was heard also as one of the *Rhinemaidens*, together with Mmes. Schumann and Sparkes, the last of whom sang her music somewhat roughly. Of the *Alberich* and *Mime* of Messrs. Goritz and Reiss nothing remains to be written that has not been said a hundred times. The former raises the Nibelung in the curse scene to the dignity of a tragic figure. Messrs. Althouse and Middleton were a competent pair as *Froh* and *Donner*. Witherspoon and Ruysdael were *Fasolt* and *Fafner*. The former delivered his pointedly opportune remarks on the sacredness of treaties extremely well. Mr. Ruysdael's *Fafner* is as good as his *Hunding*, which is saying much. But why will he not remain off the stage until the last tympani stroke denoting the murder of *Fasolt*?

Sembach's Fine "Loge"

It is long since Metropolitan patrons have been edified with as fine a *Loge* as Mr. Sembach's. The rôle is vastly trying and since the days of Van Dyck has not been adequately represented. Mr. Sembach's impersonation of the fire god is immeasurably better than those of his immediate predecessors. His portrayal conveyed some sense of *Loge's* intellectual superiority, of his crafty resource and mercurial nature, and was always consistent. Except when he forced his voice he sang well, with true feeling for the melodic loveliness of many of the phrases that fall to his share.

The transformation between the first and second scenes was accompanied with considerable noise, but for the rest the changes were smooth. For once the rain-

for them conceived, among other strange things, the strange idea of illuminating the depths of the Rhine as though they had been a firmament, and in such a fashion that the wires of the swimming nixies were visible while *Alberich* remained in impenetrable darkness. Or are all these innovations, perhaps, to be respected as futuristic?

The Sixth "Carmen"

The season's sixth performance of "Carmen" was attended by circumstances that presented every aspect of a big "opening night." When it became known that this was to be Caruso's final appearance as *Don José* there was a rush for admission tickets and a line of prospective purchasers stood throughout the preceding night waiting for the box office to open. Needless to say, thousands were turned away Wednesday night of last week, unable to gain entrance. The performance was spirited and brilliant in every way, although vocally it left much to be desired. Mr. Caruso showed gains along histrionic lines. He did not, however, seem to be in his customary vocal form. Miss Farrar's conception of *Carmen* gains constantly in interest, and Mr. Amato was loudly applauded for his singing of the *Toreador* song. Miss Bori won new laurels as *Micaela*, and the remaining parts were taken by Messrs. Bada, Leonhardt and Rothier and Mmes. Garrison and Braslau.

Thursday evening brought a repetition of "Aida," with Mmes. Destinn and Ober and Messrs. Martinelli and Amato in the cast. Mme. Destinn sang the title rôle gloriously and Mr. Martinelli's *Rhadames* was the finely spirited and vocally admirable performance that we have come to expect of him. The dramatic fervor of Mme. Ober and Mr. Amato was again stirring in evidence. Mr. Polacco con-

ducted with the utmost effectiveness.

Mme. Alda assumed Miss Farrar's place in the cast of Massenet's "Manon" on Friday evening. She was in particularly fine voice and acted with the requisite emotional effect. Messrs. Caruso, Scotti and Rothier appeared in familiar rôles and Mr. Toscanini conducted.

Saturday evening's performance of "Bohème" attracted a typical audience, large and effusive. An excellent production of Puccini's popular opera was given. Mme. Alda's *Mimi* was noteworthy and Luca Botta, who has sung *Rodolfo* here on several occasions, again gave pleasure in this part. Mr. Scotti's highly polished *Marcello* remains inimitable. Lenora Sparkes's *Musetta* (which she sang for the first time this season) was refreshingly unstudied and spontaneous, and Messrs. Rothier and Tegani shared in the honors. Mr. Polacco conducted.

What the daily newspaper critics had to say of Mme. Kurt's début:

She gave an interpretation which was that of an accomplished actress, a mistress of stagecraft, thoroughly in command of her own powers, and showing a penetrating understanding of the character, a consistently maintained standard in its unfolding.—Richard Aldrich in *The Times*.

It was a pleasure to hear this fresh, unworn, youthful voice and to note the confidence with which it attacked the boldest phrases of the music.—W. J. Henderson in *The Sun*.

A young singer, but a finished artist; a woman, who, besides a beautiful voice, fresh, tuneful, vibrant, sensuously charming, possesses comeliness, intelligence, imagination, dramatic instincts, feeling and a marvelous power of awakening emotion in others.—H. E. Krehbiel in *The Tribune*.

Her acting is very free, her appearance is prepossessing, and she has that quality which makes for success, personality.—Edward Ziegler in *The Herald*.

Her voice, aside from its lyric euphony, is a pure, heroic organ, velvety and capable of highly dramatic expressiveness.—Maurice Halpern in *Staats Zeitung*.

If her future achievements equal last evening's the Metropolitan has secured a dramatic soprano whose voice, musicianship, interpretative skill and histrionic powers are of the first rank.—Pierre V. R. Key in *The World*.

Mme. Kurt is a singer in the true sense of the word. More than that, she is a great singer, and marvelous to relate, not a lyric soprano, nor a mezzo-soprano, nor a contralto, laboring under forced draught, but a genuine dramatic soprano.—Max Smith in *The Press*.

It would be easy to name singers who were loudly applauded at their debut, but who failed to live up to expectations. Melanie Kurt will not prove to be of this class. She deserved all the applause she got.—H. T. Finck in *Evening Post*.

GEORGE HAMLIN'S CONTEST

Time Limit Extended from June 1 to September 1

CHICAGO, Feb. 1.—So much interest has been expressed by representative American composers in the \$200 prize offered by George Hamlin for the best tenor aria, and so many questions have been sent in concerning the conditions attached thereto, that full information has been made public. The time limit has been extended from June 1 to September 1, 1915.

1. The composition is to be a tenor aria with full orchestration; the text must be original English, that is, not translated.

2. The contest is open to American citizens only.

3. All manuscripts must be sent to Glenn Dillard Gunn, No. 421 Fine Arts Building, Chicago, before September 1, 1915.

4. No composition will be considered which has previously been given a public performance.

5. The composer's name must not appear on the manuscript, but must accompany it in a plain sealed envelope. A special symbol of identification should be marked distinctly both on the manuscript and the sealed envelope.

The names of the judges will be announced later.

The winning composition will be performed by Mr. Hamlin and the Chicago Symphony Orchestra, Glenn Dillard Gunn, conductor, at its first American concert next season.

A Kind Word from Marietta, Ohio

To the Editor of MUSICAL AMERICA:

I enclose two dollars and wish you to continue sending me your very delightful and valuable MUSICAL AMERICA.

Very sincerely,

(Miss) M. R. SIBLEY.

Marietta, O., Jan. 9, 1915.

Eleanor Spencer, the gifted American pianist, has been chosen soloist with the St. Louis Orchestra, Max Zach, conductor, for February 5 and 6. On this occasion she is to play the Liszt E Flat Concerto, with which she won a conspicuous success with the Minneapolis Symphony early in January.

FRIEDA HEMPEL IN A BOSTON RECITAL

Poetry and Finish of Her Interpretations Excite Admiration
—Assisting Artists Score

BOSTON, Feb. 1.—Frieda Hempel gave a concert yesterday afternoon at Symphony Hall, assisted by Emma Roberts, contralto, and Heinrich Gebhard, pianist.

They presented a very entertaining program. Miss Hempel is far more than a skilled coloratura singer. She had ample opportunity in the air, "Marternaller Arten," from Mozart's "Eloement from the Seraglio" to display her range and her virtuosity. The air is an acid test of the abilities of any singer, however gifted, and, apparently, not overgrateful when its difficulties have been overcome. In songs of Schumann, Brahms, Jensen, and also in a group of more modern *lieder*, Miss Hempel excelled in the poetry and the finish of her interpretations. How such fine brushstrokes were made perceptible to all in an auditorium such as Symphony Hall I am not able to explain, but it is a fact that such songs as Schumann's "Widmung" and "Der Nussbaum" were sung with all imaginable delicacy and simplicity, and cleanness of diction. For once the "Widmung" was a whispered confession, not an amorous advertisement bawled to an interested world. Surely there are few finer tests of the art of a singer than the deep lyric feeling but the entire simplicity of "Der Nussbaum." Then there was the excellent characterization in the singing of Brahms's "Vergebliches Standchen," and the equally excellent singing of songs by d'Albert and Pfitzner, in humorous vein. Miss Hempel added other songs to the program published.

Miss Roberts showed a voice of fine timbre, a big voice, carefully trained and well equalized in its registers. She is an intelligent singer, and, had she been less nervous the air of *Delilah*, "Amor Viens Aider," by Saint-Saëns, would probably have been less colorless and more effective. In her later songs she displayed much more conviction and versatility of style. Her German diction was excellent, her observance of nuance that of an artist.

Mr. Gebhard's playing was admirable from every point of view. He is a pianist of whom this city may well feel proud. His performances were models of objective interpretation. In all that pertained to the sympathetic and masterly treatment of the compositions that he undertook Mr. Gebhard was wholly adequate to his task. His beautiful pianism was matched by his musicianship. He was applauded fully as heartily as either of the singers, and responded with as many encores as Miss Hempel herself.

O. D.

FLORENT SCHMITT EVENING

French Composer's Works Given Hearing at MacDowell Club

The MacDowell Club of New York gave a Florent Schmitt evening at its club house on January 26. A large gathering of music lovers, apparently bent on acquainting themselves with the French composer's music, applauded the performance of Claire Norden, a pianist, who gave twelve short Schmitt piano pieces, all of them equally uninteresting. They are the kind of music that might have been written by any student in his second year at the *conservatoire* in Paris. The pieces entitled "Un Soir," "Sur l'Onde," etc., are frankly salon pieces. For those who know Schmitt's piano pieces, op. 56, of which "Nieve" and "Solitude" are notable examples, it is difficult to understand why Miss Norden omitted playing them. Her piano playing has a certain technical excellence; her apparent lack of interest in *pianissimo* would seem to equip her better for music other than that of modern French composers.

The Quintet in B Minor, for piano and strings, op. 51, played by Gaston Dethier, piano, Edouard Dethier, first violin, Davol Sanders, second violin, Samuel Lifschey, viola, and Edwin T. Rice, cello, atoned in a measure for the vanity of the piano pieces. Here M. Schmitt has written a noble work. It is, to be sure, quite long, but it contains a host of interesting things and its

architecture is amazingly well managed. There are things in it that were written by others before M. Schmitt set them down. Yet the work has a pronounced individuality and should be performed frequently. It was played acceptably, Gaston Dethier distinguishing himself particularly by delivering the difficult piano part with brilliance.

A. W. K.

SCHUMANN CLUB CHORUS MAKES FURTHER ADVANCE

Conductor Stephens Gains Fine Results with His Forty Singers—Although Wins Laurels as Soloist

Making its second bow to the public, the Schumann Club of New York, of which Percy Rector Stephens is conductor, gave a concert in the Astor Gallery of the Waldorf-Astoria, New York,



Percy Rector Stephens, Conductor of the Schumann Club of New York

on Wednesday evening, January 27, with Paul Althouse, the young Metropolitan tenor, as soloist.

This organization (which has established a fund for the aiding of music students who are in need of pecuniary assistance to continue their studies) numbers but forty voices. And it is Mr. Stephens's intention to keep it so and to work out compositions within this small frame. If he can continue accomplishing results during the next few years in any such degree as he has done since the club's debut last Spring, he will have a really formidable ensemble.

Of the works heard last week the best were H. Waldo Warner's delightful "With Moonlight Beaming," Chausson's "Song of Welcome" (The Atrides), J. Bertram Fox's charming "Song of a Shepherd," Victor Harris's "Morning," which won a repetition, Charles Gilbert Spross's "Asleep" and R. Huntington Woodman's "Ashes of Roses." It was in the last-named composition, by far the best thing Mr. Woodman has given us, that the club outdid itself. Such a piece of admirable *sostenuto* singing would redound to the credit of any society and its conductor. There were also heard compositions by Mohr, Chadwick, Somervell-Harris, and Bemberg-Matthews. Incidental solos were sung in the various pieces by Mrs. J. Bertram Fox, who did excellent work in the Bemberg "Song of Kisses," Elsa Steinert, Hilda Gelling, Adelaide Keith, Mrs. Joseph R. Kunzmann, Grace Hornby, Mrs. F. W. Walz, Mrs. Ethel J. Powell, Mary Mitchell and Lillian Ellerbusch.

Mr. Althouse sang thrillingly the "Cielo e Mar" aria from "Gioconda," with a fine B flat at the close. His ability was further disclosed in his song group comprising Wolf's "Verborgeneheit," which he sang with a wealth of feeling, H. Reginald Spier's "Ultima Rosa," and Chadwick's "Before the Dawn." He shared the applause after the Spier song with the composer, who presided at the piano efficiently for the club. Two prominent musicians turned the pages during the evening, Reinold Werrenrath, the baritone, and Deems Taylor, the composer. Mr. Althouse sang two Chadwick songs for encores and also did the incidental solo in "The Slave's Dream in splendid fashion. His success was pronounced.

A. W. K.

MONTREAL TO HAVE ITS OWN ORCHESTRA

J. B. Dubois's Organization of Strings to Be Expanded to Symphonic Proportions

MONTREAL, Feb. 1.—Montreal is to have a new symphony orchestra, the "Dubois," and the first concert will be given on March 15, with Katharine Goodson as soloist.

The founder of this band is J. B. Dubois, the 'cellist, long a prominent figure in local musical activities. Some years ago he started an amateur string orchestra (which is distinct from the Dubois String Quartet), and this has grown so fast and matured so satisfactorily that he is now emboldened to add brass and wood and enlarge the association to symphony proportions. All the players will be Montreal musicians, and the manager is Louis H. Bourdon.

Mme. Donalds is having great success with her series of Sunday afternoon concerts. The attraction at the first was the Russian Balalaika Orchestra, never heard here before, and the concert-giver sang in addition. At the second, the bright particular star was Alice Verlet, whose bird-like voice, scintillant vocalization and refined style revived one's interest in the old-fashioned prima donna florid music. She sang "Caro Nome" from "Rigoletto," the Waltz from "Romeo et Juliette" and shorter numbers, including Debussy's "Mandoline." Robert Maitland, the English baritone, did not make so good an impression, although the public was generous with its applause. His voice sounded clouded, and some of his songs mechanical. "Why Do the Nations" was doubtless intended as a reminder that we live in war times. Theodore Henrion, the young Belgian pianist and Godowsky pupil, who has been teaching here, contributed a Chopin group and the Liszt Rhapsody, No. 12, with remarkably fluent technic and virile tone.

German songs are naturally not in

universal favor with this public. The St. Cecelia Chorus, a body of amateur singers conducted by Grace Davies, herself a church singer, gave a concert to which the press was not invited because the members of the choir are singing for their own pleasure and not for glory. One of the numbers was a Richard Strauss song, sung in the original text, and several persons signified their displeasure by leaving the hall before it was over. On all sides there is a tendency to eschew this language in public, singers being advised by their managers to use English words if they must sing German *lieder*.

McGill University Conservatorium is quietly busy and lately arranged an interesting lecture on "The Golden Age of British Music" by Mr. Scholes. The lecture was illustrated by members of the teaching staff. Students appeared in a recital a few nights later, playing and singing with success.

KLINGSOR.

Bettina Freeman Joins Faculty of Walter Spry Music School

CHICAGO, Feb. 1.—Bettina Freeman, who was recently heard in Chicago as one of the leading sopranos of the Century Opera Company, has become a member of the faculty of the Walter Spry Music School. She will direct the School of Opera for that institution.

M. R.

Carolyn Beebe in Recital to Aid Poor of Brooklyn

At her second morning musical for the benefit of poor families in Brooklyn on January 29 Carolyn Beebe, the pianist, was heard in another finely chosen program, this time assisted by Calista Rogers, soprano, and Marion David, accompanist for the latter.

The name of Gertrude Gilbert, president of the Amphion Club of Los Angeles, and chairman of the musical committee of the Exposition, was inadvertently printed as Gertrude Stewart in a recent issue of MUSICAL AMERICA.

The principal soloist at the most recent of the "Chansons en Crinolines," given on January 28 at the Hotel Plaza, was Pasquale Amato, the noted baritone. The services of another pleasing artist, Nina Morgana, were enlisted.

THUEL BURNHAM'S RECITALS

Under Management—HARRY CULBERTSON, Fine Arts Bldg., CHICAGO



DATES PLAYED SINCE XMAS

DECEMBER 27.....	BIRMINGHAM, ALA.
JANUARY 3.....	HOUSTON, TEXAS
JANUARY 6.....	SAN ANTONIO, TEXAS
JANUARY 10.....	CHICAGO, ILL.
JANUARY 11.....	CEDAR RAPIDS, IOWA
JANUARY 12.....	DAVENPORT, IOWA
JANUARY 13.....	CHICAGO, ILL.
JANUARY 16.....	NEW YORK CITY
JANUARY 18.....	BURLINGTON, IOWA
JANUARY 22.....	ATHENS, ALA.
JANUARY 25.....	BROOKHAVEN, MISS.
JANUARY 28.....	SIOUX CITY, IOWA
JANUARY 29.....	GRINNELL, IOWA

Boston Recital, Steinert Hall, Feb. 9th
New York Recitals (Management Chas. L. Wagner, New York)
Princess Theater, March 2, 23 and 30

STEINWAY PIANO USED

Personal Address:—Hotel Ransby, West 84th Street, New York



Dear MUSICAL AMERICA:—

The articles which you printed with regard to conditions at the Metropolitan Opera House have, in the main, been well founded. The one mistake that you made, was, that in the article where you were the first, of the entire press, to bring out the proposed changes with regard to the salaries of artists you implied that no season of opera would be given at Monte Carlo.

There will be a season of opera at Monte Carlo, for I have just seen an advertisement in an English illustrated paper, in which the proprietors of that resort advertise its ideal climate, luxurious Casino, its golf links (eighteen holes), its wonderful hydropathic establishment, with massage, hot and cold baths, and—Caruso!

So there can be no question that the distinguished tenor will be there, for March anyhow, which is the great month on the Riviera.

The New York Journal, I notice, states that he is to receive \$1,700, per performance there. I think you were more correct when you said that he would receive an advance on his New York price, and thus get \$3,000 instead of \$2,500, which his contract here called for.

Can you wonder if the great tenor has exalted ideas of his own importance, and not a particularly high one with regard to the other sex, when many foolish women throw themselves at him while the press exaggerates and exploits the least little thing that he does?

Take the incident which happened in regard to the bread line established by the proprietor of the Knickerbocker Hotel. Because Mr. Caruso gave one of the poor, shivering men one of his overcoats, half a column must be made of it, in all the leading dailies.

However, I will say this for Signor Caruso: He is probably as amiable and as unassuming as any artist of his distinction that I have ever known.

With respect to the fear of many, that the artistic standard of the Metropolitan will be lowered when Mr. Caruso leaves, let me say that he has never been responsible for it—beyond his own individual performances.

In the first place, while Mr. Caruso is an incomparable singer, as an actor he leaves much to be desired. In such rôles, for instance, as *Rhadames*, in "Aida," he cannot compare with the late Italo Campanini. And I could make other comparisons, in the same way.

No! the artistic standard of the Metropolitan is due, in the first place, to the wonderful ability and guidance of Mr. Gatti himself. At his side stands the incomparable Toscanini, who is properly regarded by the management as the backbone of the entire operatic situation as it exists at the Metropolitan. And that is why they all cheerfully put up with his many peculiarities and vagaries.

While the "general and artistic management" is in the hands of Signor Gatti, with Otto H. Kahn as his *Deus ex Machina*, the musical direction is in the hands of Toscanini absolutely. He is, in that regard, supreme. If you realize this, you can understand many of the things that have happened recently, or will happen later on at the Metropolitan.

Last season, when matters were patched up between Mr. Gatti and Mr. Toscanini, Mr. Toscanini secured his

own terms. It was then admitted that he is unapproachable not merely as a conductor of orchestras, but that he also excels as a director of the artists on the stage.

Few have any idea of this marvelous man's versatility. Artists have been praised, notably in the instance of Didur in "Boris Godounow," for their wonderful presentation of a rôle. It was, in reality, largely Toscanini's work, who spent hours, and hours, and hours with the artist, to bring him to the degree of perfection that he exhibited in the production.

You may rest satisfied that the entire organization at the Metropolitan considers Mr. Toscanini indispensable, and consequently they are perfectly willing to bow low before the *maestro*. This they do, also from conviction that he alone in the entire company cannot be replaced.

Some of the friends and supporters of Alfred Hertz hold Mr. Toscanini responsible for the fact that the great German conductor was not re-engaged.

It is my judgment that Mr. Toscanini was not as jealous of Mr. Hertz's success as he was ambitious to show that he was not merely a conductor of Italian opera, but could also conduct the great Wagnerian works. In other words, that he was an all-round musician, rather than a man with a specialty. It was this feeling which prompted him to conduct Beethoven's Ninth Symphony two years ago.

Next season you will see the principal Wagner operas, the new productions, and the principal Italian operas conducted by Toscanini. The others will go into the hands of the assistant conductors.

This program left no place for a man of Mr. Hertz's eminence and experience. *Voilà tout!*

Many of the contracts with the Metropolitan singers expire this season. Rumor is rife to the effect that Mme. Destinn, Miss Hempel, Mme. Gadski, and others, will not be re-engaged. That is a matter for Mr. Gatti to settle.

So far as some of the singers, and particularly Mme. Destinn are concerned, they need not worry. Mme. Destinn could go through the country, even in these hard times, and make as much money, if not more, in a season, than she does at the Metropolitan. Evidently she is planning to remain with us for she has taken out her first papers as an American citizen.

Fremstad has done so well that recently she turned down nearly twenty concerts, because the offers were but slightly below the terms she demands.

One of the absolute certainties for next season will be Miss Geraldine Farrar.

Miss Farrar's position at the Metropolitan, to-day, should, once for all, dispose of the criticism which has been leveled at Mr. Gatti, from time to time, to the effect that he is not inclined to be fair to American artists, and that he has made it a point to dispose of them whenever he could, and engage in their places Italians, one of the reasons being that he could get them for much less money.

This charge has been met, in past seasons, by Mr. Gatti's frank statement that there were more Americans in the company than ever before. However, nothing has shown his disposition to be fair to Americans more than the prominence given to Miss Farrar.

So that you may say with confidence that the directing triumvirate, the inner circle that settles things at the Metropolitan, is the alliance which consists of Signor Gatti, Signor Toscanini and Miss Geraldine Farrar, with Otto H. Kahn hovering over them in the rôle of a guiding and protecting spirit which represents the money power.

Before I finish with the situation at the Metropolitan, let me disabuse the minds of some people who seem to have gotten the impression, from what has appeared in the papers, that salaries have been cut at the Metropolitan.

This is not so. Whatever changes will be made will only go into effect next season. All contracts for this season are being honorably carried out. In fact, it can be said that it is the pride of our American opera directors that we present to the world the only opera house where opera of the highest artistic standard is being given without any reductions whatever in the remuneration of the singers, of the members of the orchestra, or of the working force.

Mr. Gatti has confessed to a *Herald* representative his ideas of what the duties of a critic should be.

According to Mr. Gatti, the first and main thing that a critic should do, is to

report faithfully and fairly the attitude of the public to a performance, especially if it be of a new opera. Having done this, the critic can, if he please, make his own observations with regard to the libretto, the music, etc., etc. But his paramount duty is to report the reception by the public of the opera and the work of the artists.

This absolutely fits in with the position taken as I told you before, by Mr. James Gordon Bennett years ago, when he said that he did not want critics; what he wanted was reporters. To a large extent, the *Herald* follows out this policy.

If it be the correct policy, the critics would become simply reporters.

As the matter stands the critics consider that their main duty is, to pass a critical opinion on the value of the whole work, according to their own artistic ideas and ideals, and wholly irrespective of the popular verdict, whatever that may be and to which they often devote scant attention.

While I think that there may be, perhaps, a happy medium in the matter, I will candidly admit that the number of people who read the musical criticisms in the daily papers is exceedingly limited, and is confined to the persons directly interested, or to their immediate friends, or to such music lovers as desire to know whether a performance is worth going to, or a performer is worth hearing.

The New York Times, the other day, published a letter by Mr. James P. Dunn, Chairman of the Musicians' Society of Jersey City. Mr. Dunn wanted to know why, in view of Mr. Hertz's resignation, the management at the Metropolitan did not look around in this country, to see, whether, possibly among the millions of our people, many of them foreign-born, there was, perhaps, one American who could fill the bill, instead of going, at once, to Europe to engage Mr. Hertz's successor.

There is much to Mr. Dunn's question. However, it must be candidly admitted that while there are, no doubt, some very competent conductors in this country they do not have the opportunity given by the large number of opera houses abroad to get acquainted, by practice, with operatic work.

Later when we are so fortunate as to have opera in our leading cities, then the time will come when we can take a definite stand on this point, and, as Mr. Dunn, who is a composer and musician of standing, says, select from our own conductors, one for our leading opera house.

There are rumors, in Boston, that Eben Jordan is prepared, next season, if business conditions improve, to back some one in an operatic scheme. It is said that he draws the line at our friend, Henry Russell, whose contract, by the bye, expires this season.

It is also rumored that Mr. Hinshaw has an eye on the job. You know that Hinshaw has already run an opera company. His wife is understood to be very wealthy. She belongs to the family that owns the Clyde line of steamers.

As for Henry Russell himself, you may be assured that he will be in the game somehow or other, if not directly as an impresario, more probably as a manager of attractions or artists. I understand he has taken offices in the Æolian Building, in Forty-second Street. Anyway, he sailed a day or so ago, on the *Lusitania*.

The war broke up his great scheme of an operatic trust between Boston, London and Paris. It was certainly a bold and brave stroke, especially his securing the support of Mr. Higgins, the leading director of the Covent Garden Opera House, in London, who once swore that he would never let Mr. Russell into his place. The next thing we knew was, Russell went to London, captured Higgins "horse, hoof and rider," as they say, and so Higgins became a director in Mr. Russell's operatic company.

The late Maurice Grau used to say that if he wanted to be absolutely sure of an empty house, all he had to do, was to produce "Fidelio." After a long lapse of years, I heard Beethoven's one opera at the Metropolitan last Saturday afternoon. As I said to a gentleman who was near me, and which, I presume, was wholly unorthodox, "Thank goodness, Beethoven only composed one!"

In the first place, the opera is wearisomely lugubrious, all the scenes are in a prison (except the last), the plot is of the slightest, and besides Beethoven did not know how to write for the human voice.

However, the Leonora Overture (No. 3), the great gem of the opera, which they gave before the last scene, and which, by the bye, was wonderfully

played by the orchestra, under Hertz, is alone worth the two and a half hours the opera takes, for it is a short one.

I cannot accept Goritz as the villain of the piece. His villainy is so palpably assumed that it does not seem to fit his rollicking character. He sang some of the music in a very explosive manner, as if it were being propelled out of him by some unseen power.

Mme. Matzenauer as *Leonora*, deserved all the applause she got—and she got a great deal. She also deserved the praise of the leading critics in the papers next morning.

From the musicians' point of view "Fidelio" may be wonderful, but from the position of the ordinary music lover, I think, that if anybody but Beethoven had written it, there would never have been as much said about it, though I frankly admit many numbers are of rare beauty.

By the time my letter will be in print the new opera, "L'Oracolo," will have been produced at the Metropolitan. From what I know of the plot, this tragedy of the Chinese Quarter in San Francisco, should make a great hit with the audience. The only fear will be lest the action will be too intimate, as I understand the stage will be darkened at some period, and so, a large part of the audience will be kept out of touch with the action. The cast certainly suggests a splendid performance. I should not be at all surprised if it proved to be one of the most popular things Mr. Gatti has brought forward.

Just as Mr. Henderson was lamenting the fact that when the few singers we have are gone, there are none to replace them, along comes Melanie Kurt, and knocks Mr. Henderson's dismal prophesy into a cocked hat.

She came, she sang and they all fell down before her. Even before the first act of her *Isolde* was over, she had the audience at her feet.

She certainly is a handsome woman. Her voice is young and fresh.

And yet it seems only the other day that the public was in tears, over what they considered then the irreparable loss of the great Fremstad!

Caroline White is singing in vaudeville, and the illustrious Calvé in a cabaret show!

Dear, dear, dear, these are distressful times! But we must all make a living!

Adrienne Remenyi, daughter of that most popular of Hungarian violinists, and who is known, socially, as Mme. Von Ende, wife of the distinguished musician who is head of the Von Ende School of Music, ranks among the most worthy and experienced teachers of bel canto that we have.

She said something, the other day, which may set you thinking. It was to the effect that, at a great many piano and violin recitals, one cannot help thinking, all the time, of the instrument. With Pablo Casals, the distinguished cellist, as Mme. Von Ende says, "you do not think of the instrument at all. It is just—music!"

There is a world of truth and deep philosophy in Madame's simple remark.

Recently Mr. Aldrich, the music critic of the New York Times, in writing of the performance of a distinguished pianist, who has lately come to us, took occasion to explain that his failure to render a certain composition as well as he might, was due to the fact that the instrument that had been furnished him was very inferior.

I shall not discuss the justice, or injustice, of Mr. Aldrich's statement. I desire to refer to the matter only for the reason that if it be conceded that it is proper and fair to ascribe a pianist's shortcomings to the instrument he has to use, it certainly should be proper to ascribe the pianist's success to the merits of the instrument that he uses.

In other words, the right to blame should logically and fairly involve the right to praise an instrument.

I have never understood or been in sympathy with the unwritten law by which it was considered improper for any critic ever to refer, by name, to the instrument used by an artist in a public performance.

Your
MEPHISTO.
Happiness Complete with "Musical America"

To the Editor of MUSICAL AMERICA:

Please find postoffice order for your lovely musical paper. My happiness is complete every week when it arrives. I wish you every success.

Respectfully,
CARRIE E. GREY.
Dover, N. H., Jan. 24, 1915.

THREE BIG EVENTS IN ST. PAUL MUSIC

**Rothwells' Recital, McCormack
with Symphony, and Reci-
procity Club Concert**

ST. PAUL, MINN., Feb. 1.—An audience of about 500 persons gathered in Plymouth Congregational Church Tuesday evening to hear the song recital by Elizabeth Rothwell-Wolff, soprano, and her accompanist-husband, Walter Henry Rothwell. The affair was arranged by friends of Mr. and Mrs. Rothwell as a farewell public appearance, marking their near departure from St. Paul's musical field. Mrs. Rothwell graciously accepted the intimate relations of the small auditorium and sang as friend to friend. The controlling art of Mr. Rothwell was conspicuously noticeable.

The sixth concert by the Minneapolis Symphony Orchestra in the St. Paul series occurred Thursday evening. It was another triumph for Emil Oberhoffer, conductor; for John McCormack, the assisting soloist, and for the local management.

The excellent orchestral offerings were the overture to "The Magic Flute," the Symphony of César Franck in D Minor and the Stanford Irish Rhapsody, op. 78, which paved the way for Mr. McCormack's group of Irish songs. The latter was extended by demand of the audience, which was charmed by the famous tenor. A Beethoven recitative and air from "Mount of Olives" and "Rodolfo's Narrative" were also delivered with rare lyric ease.

Reciprocity programs between the Matinée Musicale of Duluth and the Schubert Club of St. Paul have been features of club life in the two Minnesota cities during the past weeks. Jessie De Wolf, soprano; Bessie Parnell-Weston, pianist, and Carrie Zumbach-Bliss, accompanist, represented the Schubert Club in Duluth in a program eliciting a most cordial reception. Donna Riblette Flaaten, soprano; Julia Hunter, pianist; Isabelle Pearson Fuller, accompanist, and Berta Schmied represented the Duluth Club before the Schubert Club of St. Paul on Wednesday afternoon, each of the artists making a fine impression.

F. L. C. B.

VERA BARSTOW'S NOVELTIES

**Violinist Plays New Works Before Club
Audience in Indianapolis**

INDIANAPOLIS, Jan. 29.—The Matinée Musicale presented Vera Barstow, violinist, at the artist recital on January 27 at Hollenbeck Hall. Her program contained besides the D Minor Concerto, Wieniawski, "Ave Maria," Schubert-Wilhelmj, and the Spanish Dance, No. 8, Sarasate, three new numbers, "Pierrot gai," Tirindelli, and two in manuscript, "Sara-bande et Musette," by the violinist's teacher, Luigi von Kunitz, and "Indian Scherzo," Victor Kolar, all excellent numbers. Miss Barstow played with abandon, displaying taste in interpretation. Her tone and her bowing are good and her delivery serious. Irene St. Quentin, a member of the Matinée Musicale, supported her in a painstaking accompaniment.

The extension committee of the Matinée Musicale is doing much to further the cause of good music by sending groups of three members to various schools to give programs. This plan, inaugurated by Miss Carman a few years ago, has proved a worthy feature.

A program that was pleasing from beginning to end was the one offered by Christian Frederick Martens, the Norwegian baritone, on Wednesday evening, January 27, at the College of Musical Art. His program included the seven Saracen songs by H. T. Burleigh, three Italian songs, and twelve songs in English. Mr. Martens's accompaniments, played by Elizabeth Beckman, delighted the large audience.

P. S.

**"S. R. O." Sign for Gluck-Zimbalist
Omaha Recital**

OMAHA, Jan. 26.—When the "Standing Room Only" sign makes its appearance at an Omaha concert the event must inevitably be of prime importance. Such was the case yesterday afternoon when Evelyn Hopper presented Alma Gluck and Efreim Zimbalist in joint recital at the Brandeis Theater. The performance fully met the high anticipations which had brought such an audience together. A generous program, supplemented by many encores, gave wide scope to the two artists. No lovelier or more interesting

contrast and combination could be imagined than the voice of Alma Gluck and the wonderful violin tone of Zimbalist, and while the art of each is extremely expressive of individuality, yet each complements the other, blending in as nearly perfect a whole as may be hoped for. Alma Gluck has been heard here previously, but this was the first Omaha appearance of Zimbalist. Enthusiasm for his playing increased steadily as the program progressed until it attained the proportions of an ovation. Wilhelm Spoor and Samuel Chotzinoff shared the honors as accompanists.

E. L. W.

MR. WOODRUFF'S ORANGE CHORUS IN FINE PROGRAM

**Kernochan and Kramer Works Features
of Admirable Choral Offerings—
Lucy Marsh Soloist**

EAST ORANGE, N. J., Jan. 30.—The thirty-seventh concert of the Orange Musical Art Society was held in the auditorium of the East Orange High School, on Friday evening. Arthur D. Woodruff conducted and the New York Festival Orchestra, with Maximilian Pilzer as concertmaster, assisted. The soloist was Lucy Marsh, soprano.

The choral numbers included Ambrose's "Gypsy Serenade," A. Walter Kramer's "Mirage," Marshall Kernochan's "The Sleep of Summer," David Smith's "Pan," Rimsky-Korsakow's "A Page from Homer," a Branscombe arrangement of Komzak's Serenade, entitled "With Lillies Sweet and Daffodils"; Lassen's "Lullaby," and the Rhine Maidens' Music from Act Three of Wagner's "Götterdämmerung." Especial interest attached to the performance of Mr. Kramer's "Mirage," with its oriental coloring, and the Kernochan "The Sleep of Summer," which were novelties to the audience. The "Page from Homer" is a superb piece of writing.

Miss Marsh was very successful in her singing of Grieg's "Solvej's Song," and a group by Neidlinger, Saar, Carpenter and Denza. The orchestra, besides playing the accompaniments for the chorus, was heard in the Hungarian March from "Damnation of Faust," which had to be repeated. The Orange Musical Art Society, by the excellence of its work, proved that it deserves to be ranked among the leading female choral organizations in the United States. In the audience were several men of considerable importance in the musical activities of New York City.

S. W.

MARK HAMBOURG'S RECITAL

**Noted Pianist Stirs Big Audience with
Brilliantly Played Program**

Mark Hambourg gave his first New York piano recital on Tuesday evening in Aeolian Hall. Bach, represented with the glorious A Minor Organ Prelude and Fugue (Liszt's transcription), opened the program and was played with brilliancy and incisiveness. The Schumann Fantasie, op. 17, which followed, was vigorously interpreted. Its hobbling rhythms were well defined and the exalted middle section was ably treated. However, that Mr. Hambourg's playing lacks somewhat in repose is evident. His overpowering treatment of the bass and tenor registers of the piano induces a besmudged color scheme.

The pianist's other offerings comprised Chopin's B Flat Minor Sonata, as well as several études, a nocturne and the infrequently heard Andante Spianato and Polonaise of the Polish tone poet; a "Suite Exotique" by the pianist; Scott's "Lotus Land" and a Suite by Debussy. Mr. Hambourg was heard to better advantage in these modern works. The Andante and Polonaise, an embroidered show piece, was brilliantly played and rousing received. The sonata also revealed a most formidable technical equipment. Mr. Hambourg's own compositions, distinctly Neo-French in flavor and furiously difficult, were found decidedly interesting. The audience was very large and effusive, recalling the pianist a dozen times. His playing of Scott's "Lotus Land" was delightful.

B. R.

**Cornell Organist in Toronto University
Recital Series**

ITHACA, N. Y., Feb. 1.—James T. Quarles, organist of Cornell University, appeared in the recital series at the University of Toronto on January 26. One of his numbers was the Concert Overture in B Minor of James H. Rogers. Mr. Quarles presented a program at the State Street Methodist Episcopal Church, Ithaca, on January 22. He has been giving musically programs in the Cornell series.

BUSONI AS SOLOIST WITH PHILHARMONIC

**Pianist Plays Liszt's E Flat Con-
certo—New Works by Orches-
tra Members**

As soloist at last Sunday afternoon's New York Philharmonic concert Ferruccio Busoni enjoyed an opportunity vastly more favorable than on his recent Metropolitan Opera House appearance to disclose anew his art to New York music-lovers after an absence of four years. He played Liszt's E Flat Concerto and was vigorously applauded by an audience which would, no doubt, have been larger had the weather been more propitious to concertgoing.

The Italian pianist has won much commendation for his Liszt performances, both in this country and in Germany, where he is held in most abiding esteem. Berlin to-day, in fact, venerates him as above reproach and pays willing tribute to the breadth and fullness of his intellect. However, there is no need at present to speculate abstractly on the phases of his artistic personality or to examine too closely the characteristic elements of German psychology which contribute thus to the exaltation of Mr. Busoni.

This particular concerto he has, of course, played here before, so that last Sunday's presentation effected no disclosures precisely new. It is not a great work, and inferior in many ways to the A Major Concerto. It affords considerable chance for brilliancy of effect, but relatively little for emotional publication. Mr. Busoni duly achieved effects of palpable brilliancy in a broad manner, with great assurance of technical command and extreme clarity of utterance. Yet the stamp of icy calculation and intellectual self-consciousness was graven on the delivery of every phrase. Even in his most dazzlingly pyrotechnical moments Mr. Busoni evinces something manifestly cerebral; all is prefigured with relentless mathematical stringency and the results are not softened and

suffused by a radiance of spiritual vision and the glow of poetic fervor, nor yet livened by the dash of a genuinely fiery temperament. His attitude has something uncompromisingly inflexible about it.

Rimsky-Korsakoff's "Scheherazade" Suite served in lieu of the usual symphony. Orchestral novelties were Henry Burck's "Meditation," for strings, and Nicola Laucella's Prelude and Temple Dance from his Oriental opera, "Mokanna." Both of these works were conducted by their composers, who are members of the Philharmonic. Mr. Burck's piece is agreeably, if not very originally, melodic, and is distinguished by good scoring and workmanship. Mr. Laucella is no stranger to Philharmonic audiences, several works of his having been brought forward more or less successfully in past seasons. That these fragments of his opera are particularly important music cannot be said. The Prelude is a pompous, noisy and thickly scored affair without musical ideas of real account, while the dance is of a very obvious stamp and without especial beauty or charm. Mr. Laucella has done better work than this. Both pieces were well received.

H. F. P.

SKIDMORE FACULTY RECITAL

**Saratoga School Introduces Program of
Varied Excellence**

SARATOGA SPRINGS, N. Y., Jan. 25.—A concert was given here recently by the faculty of the Skidmore School of Arts, of which Alfred Hallam is director. The excellent program attracted a large audience which filled the entire auditorium of the Skidmore School.

Rudolf Bauerkeller, violinist, and Austin Conradi, pianist, played Grieg's Sonata in F Major, op. 8. Grieg was also presented again by Mr. Conradi with the G Minor Ballade in form of Variations on a Norwegian Folksong. Mr. Bauerkeller later gave the Concerto in E Minor by Mendelssohn. Oscar H. Lehmann, tenor, sang the arioso from Pagliacci, and "Total Eclipse" from Handel's "Samson," followed by "Cujus Animam" from the "Stabat Mater." The audience responded appreciatively, and in return heard several delightful encores. Albert Platt, the accompanist, played with the necessary authoritative subservience to the artist.

Jerome Hayes

Teacher
of
Singing



—PHOTO MICHAM

AFTER four years of lecturing and teaching at the summer session of Cornell University Mr. Hayes has resigned from that position and has accepted a similar one at the New York University for the coming summer. The change was made so that he might be near his summer home in Connecticut.

His regular New York season closes July 1st. The summer season of six weeks, three weeks of which will be at his studio at the Hotel Woodward and three week at the New York University, will begin Tuesday, July 6th.

Applications for private lessons in the art of singing for that season may be made to Mr. Hayes at his studio. Address 204 West 55th St.

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PHILADELPHIANS SING HERBERT "SERENADE"

Composer Conducts His Tuneful
Work in Operatic Society's
Production

PHILADELPHIA, Jan. 22.—Reviving Victor Herbert's light opera, "The Serenade," with the composer of this charmingly melodious work as conductor, the Philadelphia Operatic Society gave its most successful production at the Metropolitan Opera House last evening. The auditorium was completely filled, even standing room being in demand, with an audience which gave it the aspect of a gala night at the opera, and the enthusiasm with which the performance was received indicated that in this style of composition the organization finds its most advantageous medium of attracting and holding the local public. Such works are not always the easiest to do well, but a felicitous and altogether delightful performance was given last evening, on the part of principals, chorus, and all concerned.

The cast was made up of prominent Philadelphia singers, the role of *Dolores* being sung by Marie Stone Langston, a niece and namesake of Marie Stone, who was a member of the original Bostonians, and also a relative of W. H. MacDonald, another member of that famous organization which first produced the Herbert opera. Miss Langston, whose beautiful contralto has been heard in concert and oratorio in many parts of this country, displayed ability, not only as a singer, but in her graceful and expressive acting, which would indicate that she would be assured of success on the operatic stage. She sang the lovely "Angelus" number with so much feeling and beauty of tone that a repetition was enthusiastically demanded. Another favorite number, which also had to be repeated, was the florid waltz song in the second act, which was sung with fluent ease and brilliancy by Emily Stokes Hagar, who made a handsome and captivating *Yvonne*, while her vocalism throughout was that of a real prima donna.

Quite within the professional class, both in the use of his sonorous basso profundo and authority of stage manner, was Frank M. Conly, as *Romero*, chief of the brigands. E. V. Coffrain, at *Alvarado*; Paul Volkmann, as *Lopez*; Oswald F. Blake, as *Colombo*, and Charles J. Shuttleworth, who was genuinely funny without apparent effort to be so, as *Gomez*, also deserve praise as other prominent members of a cast in which there seemed absolutely to be no misfits. Smaller parts were capably sustained by Isabel M. Galbraith, Frank G.

Ritter, William J. Mayer, A. D. Emerick and F. S. Markland.

The society's large chorus, numbering about 150 voices, again distinguished itself, doing excellent work in the ensembles, all of which were splendidly done, members of the Glee Club of the West Philadelphia High School giving valuable assistance, as the chorus of bandits. The ballet, drilled by Walter G. Wroe, also was an attractive feature, the toe dancing of Edna Wroe, the

Op. 6, and Rubinstein's Op. 18. Their ensemble was noteworthy. Mr. von Doenhoff won laurels in his solos, which included Chopin's Polonaise, Op. 53, and Berceuse, Liszt's "Gnomes" and Rubinstein's "Staccato Etude" in which his phenomenal technique had full play. He was recalled countless times. For Mr. Schulz there was a group of pieces by Chopin, Haydn, Schubert and Popper, and the popular 'cellist again scored a notable success.

Dr. Muck's Orchestra Finds Portland Enthusiastic

PORTLAND, ME., Jan. 24.—The municipal concert in the City Hall Auditorium on January 19 was an imposing event in the musical annals of Portland. The appearance of the Boston Symphony Orchestra proved an irresistible attraction, and there was a capacity audience. Dr.



Participants in Philadelphia Operatic Society's Performance of Herbert's "Serenade." Above, Emily Stokes Hagar as Yvonne. Center, Marie Stone Langston as "Dolores"; Horace R. Hood as the "Duke," and E. V. Coffrain as "Alvarado." Below, Edna Wroe, Solo Dancer

twelve-year-old solo dancer, being remarkable for its grace and agility.

Evidently much pleased with the manner in which his work was being presented, Mr. Herbert conducted with an enthusiasm which tended to the producing of good results, and, following up the cordial reception which it had given him when he first appeared, the audience called him out, after the second act, and gave him a real ovation, when he was presented with a good-sized wreath and a verbal bouquet of thanks and appreciation, on behalf of the Operatic Society. Mr. Herbert expressed his admiration for the society and the work it has done and is doing, and took occasion to introduce and compliment Wassili Leps, the regular musical director of the organization, who conducted most of the rehearsals and to whom is due much of the success of the performance. The society announces Rossini's "William Tell" as its next production, in the coming April.

A. L. T.

Leo Schulz and Albert von Doenhoff Win Brooklyn Laurels

A joint recital was given last Sunday evening in Brooklyn, in the Hebrew Educational Society's building, by Leo Schulz, 'cellist, and Albert von Doenhoff, pianist, before an audience of good size. The two artists gave excellent performances of Strauss's Sonata, for 'cello and piano,

Muck's program included Brahms's Second Symphony, Wagner's "Faust" Overture and "Siegfried Idyll," and a "Marche Fantasia" for organ and orchestra by Guilman. The latter number was participated in by Municipal Organist Will C. MacFarlane, whose efforts in the behalf of Portland's music have raised the public standard appreciably.

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Enclosed find check to cover my subscription.

At the same time I cannot refrain from expressing my increasing appreciation of your valued paper. Since I have removed from the larger musical centers I find MUSICAL AMERICA indispensable in keeping me in close touch with the musical doings the world over.

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Butte, Mont., Jan. 20, 1915.

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Farrar, Casals and Botta Stars in
Mr. Johnston's Biltmore
Musicale

A sight to gladden the heart of R. E. Johnston, manager of New York's latest series of morning musicales, those given on Fridays at the Hotel Biltmore, was the crowd besieging the box office after the first event of January 29, a crowd which was already purchasing tickets for the next musicale. This portent, as well as that of the large audience, showed that these socially important, all-star concerts had caught the public fancy immediately.

There was an atmosphere of the Metropolitan Opera about the occasion, with Thomas Bull at the door, Pasquale Amato and Andres de Segura in the boxes, and Geraldine Farrar, Luca Botta and Richard Hageman on the stage. A non-operatic participant was Pablo Casals, the noted 'cellist. Other artists in the throng were Yvonne de Tréville, Rudolph Ganz, Leopold Godowsky, Isadora Duncan, with some of her young pupils, and Mary Garden.

The auditors, chiefly feminine, showed a feverish interest in Miss Farrar and her raiment, and at her first appearance the audience rose practically *en masse*, the better to inspect her gown and hat. More than full measure of sartorial gratification did the spectators receive, for when the prima donna appeared again her head was topped with a different creation. Thus some of the spectators were kept popping to their feet throughout her part of the program. There was similar interest in Miss Farrar's singing of songs in English, French and German and *Carmen's* Habanera. Although she was to sing *Madame Sans-Gêne* on the same evening, she was generous with encores, adding Chadwick's "Maiden and the Butterfly" and "Annie Laurie," both to her own accompaniment.

Artistry of a high degree was represented by the participation of Mr. Casals, who displayed his rare gifts in three sets of pieces, of which two favorites were the "Sicilienne" and "Papillons" of Gabriel Fauré. He was warmly applauded, as was Mr. Botta with his stirring "Rodolfo's Narrative," the "Recondita armonia" from "Tosca" and the Serenade from "Iris." Mr. Hageman was the accompanist. Valuable aids to appreciation were the program notes of Grace Franklin.

K. S. C.

Mme. Lund Sings for Indiana Society

Mme. Charlotte Lund, soprano, was the artist at a concert given for the Daughters of Indiana at the Hotel Astor, New York, on January 18. The program consisted entirely of songs by women composers and contained the names of Holmès, d'Hardelot, Chaminade, Del Riego, Grondahl, Lang, Mary Helen Brown, Salter, Beach and Lehman. Miss Lund, who was ably accompanied by Gladys Brady, was most happy in her selections and was heartily applauded for her singing.

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MORE PRESS NOTICES OF THE RECENT SUCCESSES OF THE EMINENT PIANIST OLGA SAMAROFF

Concert with the Philadelphia Orchestra in New York THE TRIBUNE

"Madame Samaroff has forged, during the last two or three years, very rapidly to the front of living women pianists, and despite the magnitude of the work she chose, the Beethoven Emperor Concerto, she gave a brilliant performance."

THE EVENING POST

"Olga Samaroff played the piano part of the Beethoven Concerto in true classic style, without exaggeration, with delicacy, beauty, and musicianly phrasing. She got much applause."

NEW YORK WORLD

"The Beethoven Concerto was played with authority, genuine depth of feeling, and noteworthy finish."

THE EVENING TELEGRAM

"Madame Samaroff's work was especially commendable. She presented the Emperor Concerto with power . . . force and authority."

Concert with the Philadelphia Orchestra in Buffalo BUFFALO INQUIRER

"Madame Olga Samaroff, distinguished pianist, than whom to-day no woman pianist is greater in her efficiency and Leopold Stokowski, her husband . . . charmed Buffalo music lovers who filled Elmwood Music Hall to capacity last night. The great pianist played the Liszt E flat major Concerto. The pianist revealed a state of perfection in her art. Her interpretation of the composition, her command of touch and pedaling was charming and occasioned exceptional enthusiasm."

BUFFALO COURIER

"Madame Samaroff played the Concerto No. 1 in E flat by Liszt, and at once disclosed the enormous gain she has made in technical and interpretative skill. Impeccable technical fluency, artistic pedaling, dazzling bravura, liquid trills and delicacy of pianissimo were all dominated by a command of the work and an authority that made this a memorable performance. She was accorded a great ovation."

BUFFALO EXPRESS

"Madame Samaroff, pianist, made her reappearance in the Concerto of Liszt, playing with such brilliance and such vitality as to arouse great enthusiasm. . . . Madame Samaroff has grown in her art. Her tone is larger and fuller, and she plays with big sweep and breadth."

BUFFALO COMMERCIAL

"Olga Samaroff scored a deserved triumph. She played the Liszt Concerto in E flat major, and she aroused the audience by the superb reading of the work. She possesses a wealth of resources both in technical equipment and mental endowment, and the Concerto was made to glow with rich tone and color."

BUFFALO EVENING NEWS

"Madame Samaroff, the distinguished American pianist, renewed many pleasant memories of many past seasons, in a very brilliant presentation of Liszt's E flat Concerto. Needless to say, so richly endowed an artist has not stood still during the years since she was here, but one was scarcely prepared to find the remarkable growth in artistic stature that Madame Samaroff displayed last night."

BUFFALO EVENING TIMES

"In the E flat major Concerto of Liszt, the brilliant technique and surety of execution backed by an abundance of temperament, proved Madame Samaroff an artist of the first rank."

Concert with the Philadelphia Orchestra in Cleveland CLEVELAND PLAINDEALER

"On Olga Samaroff concentrated the interest of the large audience. The Tchaikowsky B flat minor piano Concerto has been heard here frequently. Never before, however, has it received such excellent ensemble. Technically, as well as interpretatively, the soloist measured up the demand; intellectually as well as emotionally she balanced the scales with fine judgment. The gorgeous tone colorings of the first and last movements were painted with splendid effects. The quietness of the middle movement stood out with simplicity and in fine contrast to the Cossack spirit of the whole. Olga Samaroff's playing has broadened greatly. She is to-day to be counted among the pianists who have arrived."

CLEVELAND PRESS

"The climax of enthusiasm was reached after Mme. Samaroff's brilliant playing of Tchaikowsky's piano Concerto. She interpreted this virile work with remarkable breadth and technical brilliancy. In the poetic andante she was particularly successful imparting to it a warmth in tonal color and repressed emotion that gave her playing a stamp of sincere and genuine artistry. . . . Mme. Samaroff was awarded with tumultuous applause."

Concert with the Philadelphia Orchestra in Detroit DETROIT FREE PRESS

"Mme. Samaroff's interpretation of Tchaikowsky's Concerto was a revelation, even to those who thought themselves familiar with her art and her resourcefulness. There is a crystal-like clearness and decisiveness about this player's work which in most pianists might easily degenerate into coldness, but which in the case of Mme. Samaroff happily retains a healthful warmth. Her conceptions are large and inspiring, and her technique is of the sort that easily subordinates itself to the far more important matter of interpretation. It is difficult to conceive how the Tchaikowsky Concerto could well have been interpreted more authoritatively or in a manner which could have given more pleasure to the hearers."

DETROIT JOURNAL

"The Tchaikowsky Concerto is a formidable composition; a soul-moving thing when played by a master—a musical nightmare in the hands of one unable to define its theme with surety or with an orchestra in sympathy with the soloist's aims. But with Mme. Samaroff and Stokowski there is that happy union of ideals and singleness of purpose that results in perfection."

DETROIT NEWS

"Mme. Samaroff . . . won an ovation for her splendid rendition of the brilliant Tchaikowsky in B flat minor for piano and orchestra. The three movements of the Concerto give a player every opportunity to show his or her mettle, and Mme. Samaroff fulfilled every demand made upon her. She displayed un-

limited power in the first movement, an exquisite limpidity and smoothness in the second, and carried her audience by storm in the crushing chords of the climax. She was recalled a half dozen times."

PHILADELPHIA RECITAL PHILADELPHIA EVENING LEDGER

"She had for Graun and Benda and Martini an unimpassioned lightness of touch, for her second Beethoven number a vigorous attack and a startling technical control. To the shifting emotions of the MacDowell sonata, she responded with a swift and unerring intuition. There were, indeed moments when the music which is scored 'tenderly, longingly and yet with passion,' seemed hardly to justify itself. But into it, as it was, Mme. Samaroff put all possible grace and grandeur. Finally, in the group of shorter studies, two by local composers, the virtuosity which she commands was splendidly humanized by the richness of spirit in which each separate composition was played."

"Fluidity and softness of line are rare in Mme. Samaroff's playing. Hers are clear outlines, sharp and incisive utterance, and an unusual power of declamation. And yet, now and again, the singing of the piano was beautifully sustained, and the gentleness of diction was almost tenderly marked. It is good to find, in a pianist of Mme. Samaroff's present distinction, no sluggish contentment with success, but an unremitting labor, an impassioned effort to enter and to conquer new fields of musical feeling and expression. With Mme. Samaroff's artistic sense and her indefatigable devotion to her art, it cannot be that that effort should fail."

PHILADELPHIA EVENING BULLETIN

"Mme. Samaroff is an interesting pianist. Not all proficient pianists, nor even all of those recognized as great, it may be said, have the power always to sustain the interest of an audience. They may play well, even brilliantly, and yet fall short of that rare individuality that gives to their work a distinctive charm. This charm Mme. Samaroff possesses to a degree that enables her to hold attention and win admiration throughout a varied and arduous program, such as she gave to the very evident delight of last night's audience. Beginning with the Organ Fugue, in G minor, of Bach, which she played with splendid breadth and understanding, and ranging through the works of Beethoven; Graun, Benda and Padre Martini, who were of about Beethoven's period; Chopin, Liszt, and MacDowell, to Sternberg and Zeckwer, of our own time and city, she gave an exhibition of piano playing that technically was superb, and which, musically, and in the grace and poetry that may well be called indispensable, was both edifying and delightful. The beautiful Beethoven Sonata, No. 2, in D minor, was given a most fluent, sympathetic interpretation, especially impressive in the lovely adagio, while the splendid MacDowell Sonata Eroica was presented with deep regard and tender feeling, encompassing a noble realization of its great worth as a composition."

PHILADELPHIA EVENING TELEGRAPH

"As in her recent appearance with the Orchestra, Madame Samaroff again showed herself an artist of authority and charm. The Beethoven Sonata No. 2, in D minor, Opus 31, in her hands became a living, vibrant outpouring of a master soul. There was nothing academic or formal in her reading, yet always she was careful to preserve the spirit of the composer. In the slow movement there was a deliberate, thoughtful mood, perhaps designed to give greater contrast to the final allegretto, but exceptionally good in itself."

MacDowell's impressive Sonata Eroica was possibly the most important number of the evening, and Mme. Samaroff brought to it an understanding that comprehended and rendered its lyric beauty, whether in the impressive slow movement or the elfin gaiety of the scherzo. Three little pieces of almost forgotten composers rescued from obscurity, a presto, a largo, and a giga, aroused much and justifiable enthusiasm. The dainty giga in particular (a fancy of Padre Martini) was played twice. Beethoven's Turkish March was a thrilling study in contrasts from the jangling barbaric dissonance of its early measures to the softly shaded pianissimo with which it closed."

PHILADELPHIA PUBLIC LEDGER

"Next to her own rarely beautiful performance, the striking feature of Madame Samaroff's Academy recital last evening was the large proportion of trained musicians—both professional and amateur—who were present. To call the roll of the audience that nearly filled the hall would be to name nearly every Philadelphia pianist of prominence. There was not one among those present who could not profit by observation of the multifold points of excellence discoverable even to a layman in the playing."

The program began with the Bach fugue, the theme thrown into bold relief, the notes of the accompanying hand subdued without subjection. There followed the second sonata of Beethoven played with a man's strength and a woman's tenderness. In the more deliberate portion Madame Samaroff took her own thoughtful time—yet made it seem the composer's time too."

Not for a moment did Madame Samaroff allow the playing to follow the mechanics of dull routine. Nothing was run in a frigid formal mold. There was the constant interplay of light and shade of accent, of subtle nuance, variance of tempo and sentiment rhythm. One felt the intellectual strength that informed so diversified a group as that which held the 'Presto,' 'Largo,' and 'Giga' of writers redeemed from dusty oblivion as at the behest of an enchantress."

The 'Giga' (by Martini) was set forth with an archness and piquancy of humor that found an instant reflex in the delightful perception of the audience; the charming morceau was given again. Anything more dexterous than the close of Beethoven's 'Turkish March,' falling away to a feathery lightness with the final notes, is hard to imagine."

Mrs. Edward MacDowell was fortunately present to hear the inspiring interpretation of the noble 'Sonata Eroica' which is one of the precious legacies of Mr. MacDowell to American music. She heartily praised the playing, and such praise is indeed worth having. The work calls for a depth of understanding in the interpreter which Madame Stokowski is qualified mentally and spiritually, as well as technically, to give. To its romantic temperament she adapted her own moods, finding an abounding lyric quality with as sure a hand as was revealed in the contrasted sparkling gaiety of the Elfin interlude of the second movement."

"An 'Etude de Concert,' by Constantin von Sternberg, and Camille Zeckwer's 'En Bateau,' were both dedicated to the artist, and were brilliantly played. The first shows in the initial measures the strong impress of Chopin, and discloses everywhere the thorough understanding of the peculiar genius and nature of the piano; the second is an ingenious composition of marked modernity of temper which never transgresses, however, into shocking chromatic profanities. It proved well worth the hearing. Chopin and Liszt numbers were followed by two final encores—'Etincelles,' by Moszkowski, and the Romance, in F sharp major of Schumann."

ECHOES OF MUSIC ABROAD

Director of Monte Carlo Opera Has Not Changed His Name to Gunsgrad—D'Albert Deems It Expedient to Have Reprinted His Early Letter Repudiating the Country that Enabled Him to Gain His Musical Education—Renaud Sings in a Lorraine Church—Thomas Beecham, Disgusted with Existing Music Schools, May Establish One of His Own—Mancinelli Conductor at Madrid Royal Opera This Season—Concerning Belgian Composers

NO one has been more amused by the story to the effect that Raoul Gunsbourg, director of the Monte Carlo Opera, had changed his name to Gunsgrad, to emphasize to the world his supposed nationality, than has the owner of the name himself. In his letter denying the report he remarks that if he were Russian Gunsgrad would not suffice him—Gunsgradoff, at the very least, would be necessary.

"But I am French," he explains, "French from father to son. Please allow me, therefore, my very French termination, 'bourg.' If the government should decide to change the name of Cherbourg to Chergrad I will go so far in my admiration of Russia as to remove from the Boulevard of the Tour-Maugrad to that of Grad la Reine."

AS all the world knows, Eugene d'Albert long since merged his national identity with that of the Germans, and so for the greater part of his career he has been looked upon by the people of the land of his adoption as essentially their pianist, and their most eminent one at that. Apparently, like many another foreign-born resident of Germany in these troublous times, he has deemed it the better part of discretion to take occasion to disarm his public of any lurking suspicions as to his real sympathies in the great conflict by making a public statement.

By his authorization German papers have recently reprinted a letter written by him in his youthful days in Munich in which he declared—and he now reiterates it—that he learned "absolutely nothing" in that "horrible country," England. This has prompted a former fellow student of his, Frederic Cliffe, an English composer, to call attention to a few interesting facts concerning his early musical education:

"Mr. d'Albert obtained a free scholarship and received the whole of his early musical education at the National Training School for Music. As I sat by his side there nearly every day for five years, it is as well to recall some of the facts of his case. He entered as a youth of brilliant promise, but his knowledge was at that time almost nil. During those years he was grounded solidly in almost every branch of study—piano-forte playing, harmony, counterpoint, orchestration, composition and accompanying.

"In addition he received every possible help and encouragement, both inside and outside the walls of the school. At the close of his training he was enabled, by winning the Mendelssohn Scholarship (an English fund founded by Englishmen) to visit the Continent for the first time.

"Before the first year of his tenure had expired he announced himself upon a concert poster in Cologne, which was seen by one of the scholarship committee, as 'Herr Eugen d'Albert, aus Wien,' where he was at that time studying at English expense. (Hans von Bülow promptly retaliated by describing him in his German program as 'Herr Eugen d'Albert aus Glasgow.') This advertisement was a worthy preface to the renegade letter of 1884."

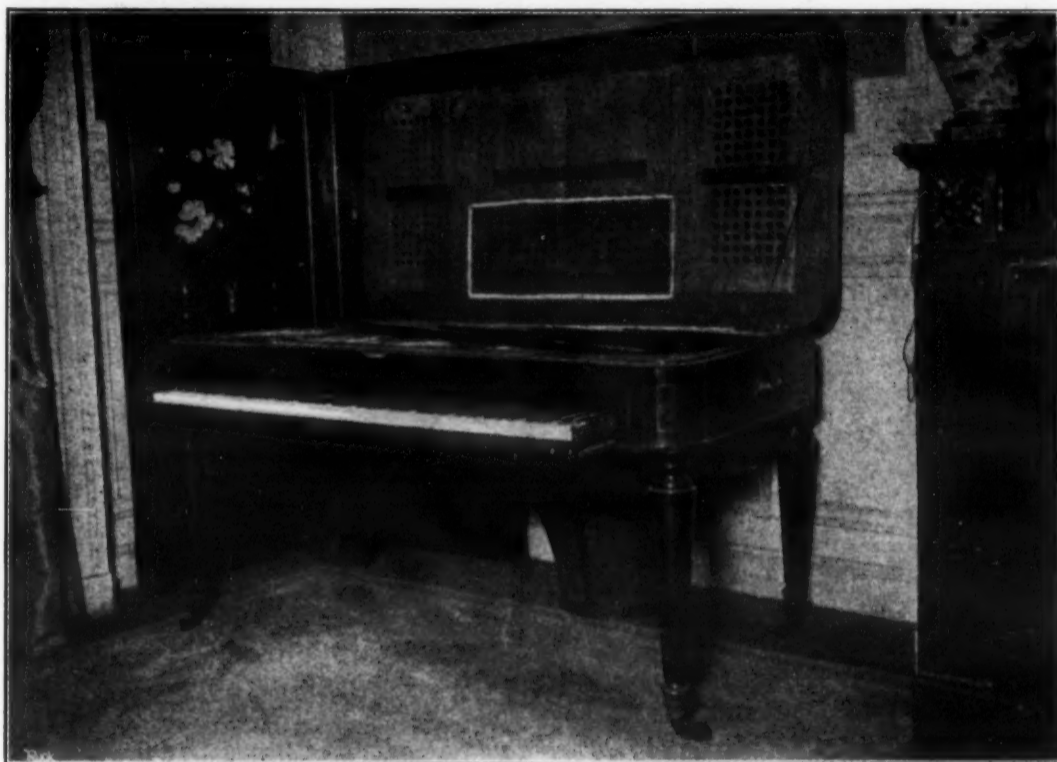
Robin H. Legge points out further in the London *Daily Telegraph* that in addition to Ernst Pauer, three distinguished instructors, Professors Prout, Sullivan and Stainer each had a share

in the teaching d'Albert received (with a free scholarship) at the National Training School of Music, now the Royal College of Music. "All these distinguished musicians duly and fully recognized the youthful d'Albert's talents and before he was sixteen the opportunity was afforded him of a public appearance at St. James's Hall, on which occasion he played the Schumann Concerto.

"Although England has no possible desire to claim him for her own, it would be a matter of far greater difficulty for

past few years who could do justice to such a work, and he challenged the institution to produce one, a challenge which the college authorities hope to meet. Mr. Delius, on his part, maintains that it would be easy to find in Germany twenty or thirty baritones able to give a good account of themselves in the work to be produced, which has frequently been performed in Germany.

One of the many replies Mr. Beecham's tirade against musical conditions in England and the alleged futility of music



The Piano Used by the Composer of "Carmen"

Georges Bizet, the composer of "Carmen," was a pupil in composition of Halévy, the composer of "La Juive," still heard occasionally at European opera houses. Eventually Halévy's daughter became the wife of Bizet. The piano here pictured was used by both Halévy and Bizet.

Germany to prove her claim to the eccentric musician," continues Mr. Legge. "D'Albert's nationality, as a matter of fact, has always been something of a puzzle. Himself a native of Glasgow, his mother was born at Newcastle-on-Tyne, while his father, Charles d'Albert, the well known writer of dance music, was born at Altona, the son of a captain of French artillery, and was brought to England at the age of seven. Charles d'Albert's mother, it is true, was German, but of Russian descent, it has been said.

"However, Eugene—or Eugen, as he prefers to call himself—has always declared himself a German through and through. But apparently he has forgotten that on the occasion of revisiting London in 1904 he declared that the former prejudice he had had against England had completely vanished."

IN the company in which Maurice Renaud is serving in the French army is also Jacques Bousquet, the popular writer of Paris revues. The story goes that one Sunday recently in a Lorraine village, of which the French were in possession, when a priest-soldier celebrated mass in the church, which remained unscathed under a rain of shells, Bousquet played the organ and Renaud sang.

AS an interesting sequel to the tempest of discussion Thomas Beecham's recent scathing criticism of English and German music schools has aroused among English musicians it is now announced that when Mr. Beecham produces a work for baritone solo and chorus by Frederic Delius at one of the Hallé Concerts in Manchester in March the solo will be sung by a baritone chosen in competition by the composer himself, provided any of the competitors should satisfy him. The competition is confined to students of the Manchester College of Music during the last ten years.

Mr. Beecham, it seems, stated his belief that the Manchester College had not turned out a single student within the

"Your praise of the English orchestras was splendid, but you might have pointed out some of their faults, since you are so hard upon those poor unfortunate singers. Your praise of English composers was equally splendid, and you are owed much gratitude for your championship of them. Your work on behalf of Delius will be acknowledged one day (probably in about fifty years' time), but I doubt then whether you will get any thanks from posterity for your championship of that industrious composer, Mr. Holbrooke. There are others to whom you will now perhaps extend a helping hand.

"The 'expulsion of accomplished foreigners' to which you refer gives a great opportunity to English music, especially if we can also manage the expulsion of the unaccomplished foreigners who so often take jobs away from the better (but unfortunately native) musician.

"English music needs a strong leader now to take this opportunity. Mr. Beecham, now is your chance to come forward, to gather together English musicians and inspire them to work to win complete musical freedom and to raise native art to the place it should occupy. I believe you are perhaps the one man in England to-day who can do this great work."

The hint has since been dropped that the millionaire pill manufacturer's musical son may establish a new conservatory to meet what he considers the needs of the musical situation in his country.

MADRID'S Royal Opera has Luigi Mancinelli for its conductor-in-chief this season, and under his direction Wagner's "Parsifal" has been steadily enlarging its public in the Spanish capital. "Die Walküre," "Carmen" and "Norma" are other works in the current repertoire, while Verdi is represented by "Don Carlos," in addition to "Otello" and "Aida."

SPEAKING recently in London of the modern Flemish school of music, Prosper Verheyden, of Antwerp, emphasized the influence of Peter Benoit on the renaissance of the music of his country. At the time of the establishment of the present kingdom of Belgium in 1830 the Flemings labored under many disadvantages as compared with the Walloons. The Flemish tongue was despised and the control of the state was seized by the Walloons, but in 1834 began a long struggle for equal rights and intellectual well being.

Among the composers of an early time who helped the movement through the power of music were Miry, Gevaert, Van Herzele and Wytman. It was, however, Peter Benoit who devoted himself to the development of a school of national musical art, who strove to persuade his fellow countrymen that Flanders could win its own independent place only by developing and improving its own characteristic features.

The production of his oratorio "Lucifer" in 1866 won Mr. Benoit an immediate and enduring reputation, and a year later he became director of the Antwerp School of Music, which enabled him to watch over and influence the growth of the Flemish school. He was not a composer of opera, his only work in that form being "Isa," an early production small in frame, portions of which, however, are still frequently heard in Belgian concert rooms.

Gradually the Flemish people became conscious of possessing a number of composers who had profited by Benoit's teaching and example. An opera by Jan Blockx was produced in 1896 with such success that it was performed at Antwerp alone a hundred times in the course of six years, in addition to being given many times elsewhere in Belgium and in France and Germany—the speaker evidently referred to "La Princesse d'Auberge" which Oscar Hammerstein produced at the Manhattan.

"Among Flemish composers of to-day," continued M. Verheyden in the address quoted in the *Musical Times*, "August de Boeck deservedly occupies a high position, but beyond all doubt the very first place belongs to Paul Gilson, a Fleming by birth, whose most important works have been composed to Flemish poems."

J. L. H.

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SAN FRANCISCO, Jan. 23.—The offering of the San Francisco Symphony Orchestra, at its seventh concert of the season, yesterday, brought out not only the largest audience of the season, but also the most enthusiastic. Our concert goers do not wear their feelings on their sleeves, and the spontaneous and long-continued applause at yesterday's concert was a well-earned tribute. The announcement that Mr. Hadley's "Salome" would be given for the first time in San Francisco attracted large numbers of people who were anxious to judge for themselves the high estimate placed upon it by Wassily Safonoff and his Petrograd audiences last Winter.

The recent death of Carl Goldmark and the desire to honor his memory were responsible for opening the program with his beautiful "Rustic Wedding" Symphony, and the manner in which it was

played was in itself a tribute to the composer. Few program numbers this season have appealed so universally to the audience as this symphony—or suite. There was a lightness of touch and a delicacy in shading in Mr. Hadley's handling that made it an unusually fine performance. The wedding march variations were nicely differentiated, and in the "In the Garden" movement the illusion of moonlight in tone was complete.

Mme. Eleonora de Cisneros, the soloist, was well received, though she showed a trace of nervousness that rendered her work a trifle less effective than it had been in rehearsal. She sang "Amour viens aider" from Saint-Saëns's "Samson et Dalila," excellently, and her lower notes at the close had fine quality. Her second number was the aria, "Adieu forêts," from Tchaikowsky's "Jeanne d'Arc."

The *pièce de résistance* of the concert was the conductor's own composition, the tone poem, "Salome," after the tragedy by Oscar Wilde. Although this work was undertaken before the Strauss opera appeared, and had been performed by a number of symphony orchestras in this country and abroad, this was the first San Francisco performance, and Mr. Hadley received a veritable ovation as he took his place to conduct it.

The composition is patently descriptive throughout, and faithfully follows the dramatic sequence with its tone pictures as well as with its several themes. The audience had perhaps been led to expect some effects savoring of Schönberg, and the opening measures in their oriental dress were a trifle puzzling, but from the moment the trombones announced the unmistakable *John the Baptist* theme, stern, denunciatory, almost fanatic, the music picture was clear. The Salome dance produced a profound impression, as did the further development of the drama to its climax. In fact, the only criticism that I heard was that so grisly a tragedy should have been given so vivid an expression in music.

The orchestration showed Hadley to be a master workman in the same field in which Debussy has gained distinction, but without imitation. The successful realization of a complexity of effects was made possible by the high state of training to which the orchestra has been brought. Indeed, the absolute devotion of the members of the orchestra to the work of preparing the production of "Salome" for their leader was a touching expression of their regard.

The final number of the program was Tchaikowsky's "Marche Slav," which was given with a martial vim and an *élan* that brought one's mind involuntarily to the tragedy in Europe.

BEN LEGATO.

Appreciation from Horace Clark

To the Editor of MUSICAL AMERICA:

I cannot refrain from at once expressing my thanks for so attractive a presentation of the address that I made on the subject of "The Texas Composer," at the dinner of the musicians and music teachers, at which Mr. John C. Freund was the guest of honor.

I also wish to thank you for what I feel to be a sane and sensible review of my two songs. The reviewer, whoever he may be, has caught in some way the very spirit of the motive that prompted them.

I wish to repeat what has been in my mind constantly since Mr. Freund was here—how deeply all of us here in Houston are in his debt. His visit was an inspiration to me especially, and his address a great contribution to our intellectual needs.

With best wishes. Cordially,
HORACE CLARK.

Houston, Texas, Jan. 18, 1915.

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Mishkin

Miss Braslau, still younger than Miss Bori, promises to develop no less conspicuously, though hers is a diametrically different talent than that of Miss Bori. The voice, a true contralto, is a noble organ, dark and rich in the lower register, full and clear in the middle, and in the upper tones round and bell-like. She has a superb voice. Her intelligence and sincerity as an interpreter are no less valuable. She made an excellent impression yesterday. She should be heard again soon in this city.—*Boston Post*.

Miss Braslau is certainly one of the most promising of the younger singers of the Metropolitan who have appeared in Boston. The voice is a noble one, which compares favorably with well-known contralto voices, and which is developing rapidly and beautifully into an alto of exceptional depth,

Miss Braslau's Metropolitan operatic successes have been more than duplicated in the concert field in which she has immediately won favor and—the
BOSTON CRITICS SAY:

sonority and distinctive quality.—*Boston Advertiser*.

Her voice is a contralto of unusual warmth and richness and luscious tone. The voice is one among many, and her career should be one of distinction.—*Boston Globe*.

For the women, Miss Braslau proved easily that the race of contraltos is by no means near extinction, however many of them may convert themselves, *vi et armis*, into mezzo or full sopranos. Her voice is large, rich, and sonorous, full of the dark color, and the sombre power that dwell in true contralto tones. She uses it with instinctive and practised sense of its amplitude and its projecting quality. Unhesitatingly and unquestionably Miss Braslau seized the obvious mood of her songs and bore it home as directly to her audience.—*Boston Transcript*.

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In the issue of Feb. 20 will be printed what the Cleveland and Kansas City critics think of Miss Braslau

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FOUR MINNEAPOLIS SYMPHONY CONCERTS

One Week's Activities of Oberhoffer Organization—Three Distinguished Soloists

MINNEAPOLIS, Jan. 30.—Four concerts within a week have been given by the Minneapolis Symphony Orchestra—a symphony concert Friday evening, a popular concert Sunday afternoon, a Beethoven concert Tuesday afternoon and a young people's concert Friday afternoon.

At the first of these, Beethoven's "Egmont" Overture, Tschaikowsky's "Manfred" Symphony, Stock's "Symphonic Waltz" and Hugo Kaun's "Festival March and Hymn to Liberty" (dedicated to Theodore Thomas), constituted the program. The embodiment of "The Star Spangled Banner" in the last-named number brought the large audience to its feet.

Alice Verlet, the assisting soloist, sang Verdi's "Caro Nome" and Delibes's "Bell Song," from "Lakmé," as her principal numbers. Her encores were Vidal's "Printemps Nouveau," and Delibes's "Les Filles de Cadix."

Sunday's popular concert brought to an admiring public that much-loved American contralto, Christine Miller, whose artistic development it has been a delight to follow in her repeated appearances in Minneapolis and St. Paul.

Miss Miller gave generously of her refined art in the Tschaikowsky aria, "Farewell ye Hills," from "Joan of Arc," and in the songs, "When I Bring You Colored Toys," by Carpenter, and "Spring Is Here," by Hugo Wolf.

Mr. Oberhoffer's programs for the orchestra consisted of Debussy's "Scotch March," MacCunn's overture, "The Land of the Mountain and the Flood"; Bruneau's symphonic poem, "The Sleeping Beauty of the Woods"; Mandl's "Hymn to the Rising Sun," for strings, harp and organ; Wagner's introduction to Act III, and Bridal Chorus from "Lohengrin."

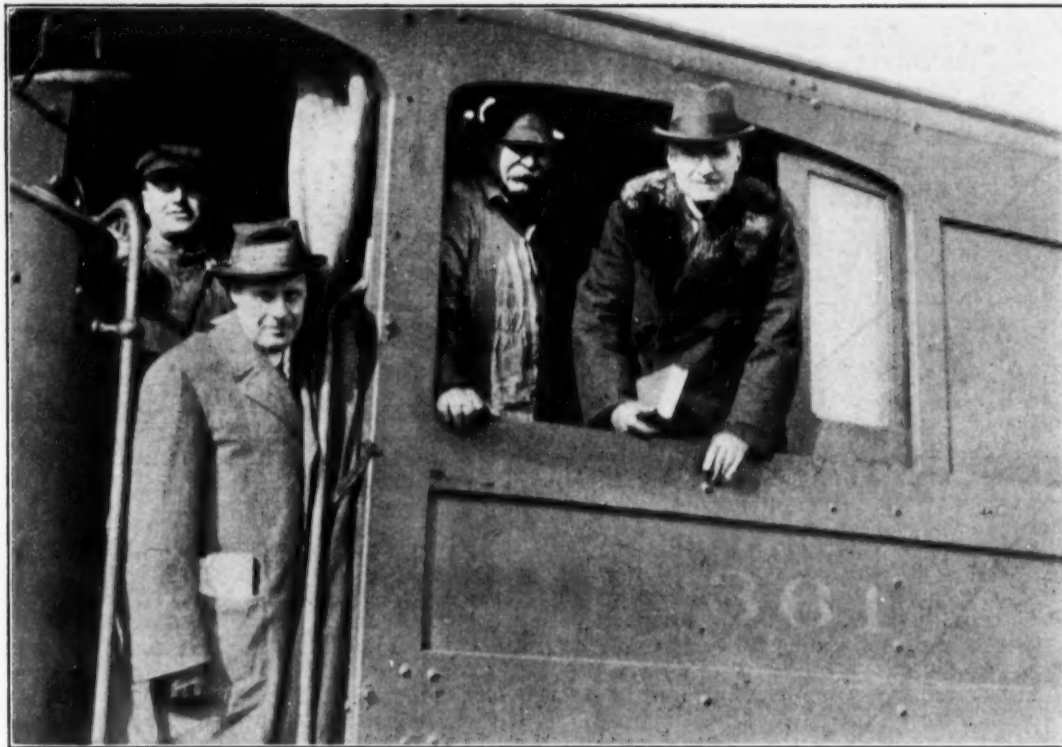
The audiences for the Beethoven concerts have always been enthusiastic; that they are growing in size speaks for the drawing and holding power of Conductor Oberhoffer, abetted by good management and splendid publicity through a co-operative press.

The "Eroica" Symphony was the great feature of the last concert of the Beethoven series. Its performance was pronounced superb by a large chorus of approving voices. This symphony followed the "Leonore" Overture.

The program was made complete in the appearance of Maud Powell in the D Major Concerto. The genius of the work was translated in a masterful manner by soloist and orchestra, and together they won a splendid triumph.

The fifth Young People's Concert had for its subject "Sagas." The symphonic poem, "Drapa," by the Swedish composer, Hugo Alfvén, was explained by Mr. Oberhoffer as the musical setting to a poem written in honor of Oscar II, and illustrating the heroic qualities of

DAMROSCH CONCERTS AT UNIVERSITY OF ILLINOIS



"When Conductor Turns Engineer." Walter Damrosch, Conductor of New York Symphony, and Fitzhugh W. Haensel, of Haensel and Jones, Aboard a Locomotive During the Orchestra's Recent Tour

URBANA, ILL., Jan. 20.—Two concerts were given in the auditorium of the University of Illinois yesterday when Walter Damrosch conducted his New York Symphony Orchestra, both afternoon and evening. The Schubert B Minor Symphony was the most important feature of the afternoon performance. Dvorak's "Carnival" and Sibelius's symphonic poem, "The Swan of Tuonela" were well received. Mr.

Damrosch asked the permission of the audience to play three of Percy Grainger's Irish dances instead of two, and these effective numbers concluded the program.

Prominent features of the evening concert were the "Jupiter" Symphony of Mozart and the masterly performance of the Liszt E Flat Concerto by Harold Henry, the Chicago pianist, followed by the "Scherzo" from Goldmark and the "Ride of the Valkyries."

the king. "The Passing of King Arthur," by Carl Busch; Overture to "Tannhäuser," "Forge Song" from "Siegfried," and "Entrance of the Gods into Walhalla" were also elucidated by Mr. Oberhoffer, and completed a program of pronounced educative value. F. L. C. B.

Mme. Mattfeld in "Lieder" Recital
Marie Mattfeld, the gifted soprano of the Metropolitan Opera Company, was heard in the capacity of *Liedersinger* Sunday evening, January 24, at a recital given for the benefit of the German-Austrian Red Cross at the Hotel Astor. Her program included songs by Brahms, Schubert and Schumann and she prefaced each of these by an English summary of their poetic content. Mme. Mattfeld delivered every number with beauty of voice and rare artistic interpretative skill. It is a pity that she is not heard in music of this type more frequently. She was efficiently accompanied by Harold Osborn Smith and in several of the songs played her own accompaniments.

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Enclosed find renewal of my subscription. I could not get along without your magazine. Sincerely,
RUTH H. BUGBEE.
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FOLK MUSIC TALK BY ENGLISH AUTHORITY

Cecil J. Sharp Gives Engrossing Exposition of Songs "Taken Down" by Him

An authentic exposition of England's folk songs by a man who has taken down from 3,000 to 4,000 of these tunes in fifteen years was given at the Hotel Plaza, New York, on January 27 by Cecil J. Sharp, the leading authority on English folk music. Mr. Sharp, who is honorary director of the English Folk Song Society and Stratford-on-Avon School of Folk Song and Dance, has come to America to superintend the music of the Granville Barker productions.

Mr. Sharp declared untenable the theory that each of the various folk tunes was written by some one person, but explained that the melodies grew from successive repetitions (just as does a story) and that they represent the greatest common measure of the tastes of the people. He described the different modes in which the English tunes were written, and stated that the diatonic scale was chiefly used. He pointed out that there were no ornamental notes in the English folk music, as these airs reflected the Englishman's reticence in adhering to the solid essentials.

Highly engrossing were Mr. Sharp's descriptions of the wiles that he had used to extract these melodies from the peasants. "The pathetic part," said he, "is that I can only get these melodies from the very old people—the younger generation does not sing them, and in a few years the race of folk song singers will die out. As it is, I get many of the best melodies from people over ninety, and I've taken down many songs from a man who is 105. Their voices are generally small, like a bird's, but they are most clear and thus easy to record."

"Sometimes, however, it is difficult to get them started singing. I often try flattery, telling them I've heard they are great singers (who could resist that?), or I may start singing myself—with my raucous voice—starting a tone incorrectly with the result that they break in to set me right. Another ruse is to say I have heard one of the neighbors is a fine singer—that turns the trick! One thing—I've never heard one of these singers beg off because he had a cold."

"The true folk song singer takes a hold of the song by the proper end: the words, not the tune. He gives the full meaning of the text and sings the tune accurately. His enunciation is remarkable, due largely to the fact that he sings without accompaniment and can hear himself all the while. All these archaic things must be done simply if they are to be done best. Add anything to them, treat them as art songs and you ruin them."

Several examples of these songs were sung by Mattie Kay, with Mr. Sharp at the piano, and he also exhibited lantern slides showing the quaint old characters from whom the melodies had been gleaned.

K. S. C.

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WAR TIMES SHOW OUR NEED FOR REAL NATIONAL HYMN, SAYS MR. CUNNINGHAM

"THE Star-Spangled Banner" won't do," said Claude Cunningham, the American baritone, upon his recent return from the war zone, "and 'My Country, 'Tis of Thee' caused us considerable embarrassment at every turn while our special American train was threading its way across the Continent of Europe and trying to do its best to return the lavish greetings that were poured upon us at every station. We simply must have a new national air. That sounds like sacrilege, I know, but I say it out of the jealous desire that we may stand up as proudly with other nations in that respect as we do in others."

"Our national airs are undoubtedly too tame and unmoving in character, and we must have one with an entirely different musical structure, something more 'rousing.' That is why no one really knows the words of our national songs. It is a fact that almost no one can sing two verses of our national songs and the fact constitutes a national stigma. Just try your nearest neighbor and be convinced. Start the 'Star-Spangled Banner' and see how many about you can sing two verses of it, or even one. You won't find the same result among Europeans."

"Let me explain what I mean. When our special American train reached Lyons, France, carrying eight hundred Americans from Geneva to Paris, we found that a special English train, packed with twelve hundred weary souls, had pulled into the station just ahead of ours. In another five minutes a train load of French soldiers, en route to the Eastern frontier, drew into the station beside the English train. Leaving their cars, the soldiers began to shout 'Vive l'Angleterre' and to sing the 'Marseillaise,' after which the English responded with their national anthem, 'God Save the King.'"

"Now, it was by that same 'God Save the King' that we Americans lost our

identity and suffered many kinds of confusion. It emphasized for us, as almost nothing and no other situation could have done, the urgent necessity of a distinctive American national air. Imagine the English train and the American train standing side by side and the English singing 'God Save the King' to the same tune to which we Americans sang 'My Country, 'Tis of Thee.' We simply could

not do it. Such a situation would have been absurd, especially to the foreigner who did not understand our language.

"All along the line, whenever we attempted to sing 'My Country, 'Tis of Thee,' the French invariably shouted 'Vive l'Angleterre.' We were simply unable to use the song at all, and there was only one person on the train who knew any other. The issue will undoubtedly become vital for us some day. Suppose that the situation had been reversed, that England, instead of Germany, had been at war with France. It was all well enough in 1776, when we wanted to flaunt in the face of England the new words set to the old tune, but, at best, it was putting 'new wine in old bottles,' and some day they will break."

Uses Short Numbers as Leaven To Lighten Organ Programs

CLARENCE EDDY, the noted American organist, has completed an extended tour in which he showed his ability as an exponent of the organ as a concert instrument. Mr. Eddy's recitals throughout the country attracted good sized audiences which derive enjoyment from the veteran artist's interpretations. A share of the success which attended Mr. Eddy's appearances may be traced to the skilfully diversified programs which he arranges. American composers figure rather prominently on his programs, such musicians as Gordon B. Nevin, A. Walter Kramer, Rene L. Becker, Victor Herbert and J. Frank Frysinger being frequently represented.

Mr. Eddy's ability in program making is evidenced by a glimpse at one of his programs, herewith appended:

Concert Prelude in D Minor (new), A. Walter Kramer; "Song of Sorrow," "Will O' the Wisp," G. B. Nevin; "In Paradise," "Fiat Lux," G. Dubois; "Nuptial Song," William Faulkes; "Nuptial Benediction," J. Frank Frysinger; "Funeral March of a Marionette," Gounod; "Sunset and Evening Bells" (new), Gottfried Federlein; "Cradle Song," Arthur Hartmann; "Spring Song," Mendelssohn; "The Sandman," John C. Alden; Concert Gavotte (new), R. B. Mixsell; "Cantique d'Amour," S. T. Strang; Alle-

gretto in E Flat, William Wolstenholme, and "Festival March," M. Enrico Bossi.

This particular program was presented to a vast audience in the Scottish Rite Cathedral, Dallas, Tex., on January 7. Mr. Eddy sustains general interest by including a number of shorter pieces, thus centering interest upon any work in larger form which may occur on his programs. As opposed to the system which calls for but two or three short numbers interspersed between several "heavy" sonatas, Mr. Eddy's plan has striking points of attraction. Among Mr. Eddy's recent recitals were those given in Oregon, Ill.; Monmouth, Ill.; Sherman, Tex., and Dallas, Tex.

Holyoke Auditorium Sold Out for de Gogorza's Appearance

HOLYOKE, MASS., Jan. 25.—The High School Auditorium held a capacity audience on January 19, when Emilio de Gogorza, the baritone, assisted by Mrs. Artha Williston, soprano, gave a song recital under the auspices of the Chamber of Commerce and the Holyoke Music Club. Mr. de Gogorza sang groups in French, Italian, English and Spanish

with his customary polish and artistry. His voice was in glorious shape and he was forced to grant a number of extras. Mrs. Williston evoked enthusiasm with several pleasing solos. W. E. C.

Royal Dadmun and Salvatore de Stefano in Williamstown Recital

WILLIAMSTOWN, MASS., Jan. 17.—Royal Dadmun, the popular baritone, and Salvatore de Stefano, harpist, were heard in a recital here yesterday afternoon, and both scored a marked success. Mr. Dadmun, who has been heard here before to advantage, was at his best and gave magnificent performances of the Prologue to Pagliacci, the "Song of the Flea" by Moussorgsky, Sinding's "Light," Widor's "Contemplation," Strauss's "Morgen" and Grieg's "Eros." He was applauded to the echo and obliged to give encores. Mr. de Stefano made a splendid impression in his solo numbers, winning most applause perhaps for his playing of Moszkowski's Serenade.

Symphony Orchestra in Bronx Borough

The Bronx Symphony Orchestra, a recently organized body comprising sixty-five musicians under the direction of Harry F. Werle, will have Ossip Gabrilowitsch as soloist at its forthcoming third free concert. It is planned to give six concerts each season. As a result of a persistent campaign by Bronx music lovers, headed by Conductor Werle, the Symphony Society promises to become one of the established institutions of the borough.

The Only Musical Paper He Takes

To the Editor of MUSICAL AMERICA:

Am enclosing money for another year's subscription to your very excellent paper. It is the only music paper I have taken for some time and find I could not be without it.

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Very truly yours,

E. EARLE SWINNEY,
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Ellensburg, Wash., Jan. 18, 1915.

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RICHARD STRAUSS WRITING ANOTHER OPERA

Von Hofmannsthal Again His Librettist, Berlin Announces—A Three-Act Work with Scenes in Vienna—Puccini Denies Anti-German Sentiments Attributed to Him—Descendant of Wolfram von Eschenbach Passes Away—Walter Kirchoff's Berlin Concert Given Between Battles—Nikisch and Strauss in Beethoven Concerts

European Bureau of Musical America,
30, Neue Winterfeldtstrasse,
Berlin, W., January 8, 1915.

RICHARD STRAUSS is at work upon a new opera in three acts, for which the inevitable Hugo von Hofmannsthal has again written the book. As in the "Rosenkavalier," the scenes are laid in Vienna, but instead of the Rococo era, the time is that of the Vienna Congress, 1814-1815.

The other day, at the Dresden Court Opera, Strauss conducted his first Royal Symphony concert in a series for which he was engaged as "a guest" after the death of Ernst von Schuch. The program included Beethoven, Mozart and Strauss compositions, among the latter being "Tod und Verklärung," which was played in memory of von Schuch. Strauss was fêted like the hero of a première.

Upon many private music teachers in Germany the war has had a disastrous effect, and this has led the Minister of Public Instruction to issue a manifesto calling upon all music teachers, who have regular employment of one kind or another, to refrain from accepting private pupils as long as the war lasts. By this means, it is hoped, the troubles of private music teachers may be offset to a certain extent, at least.

A Letter from Puccini

In answer to a notice published by the German Theatrical Society in its periodical, *Deutsche Bühne*, to the effect that Puccini had joined the protestants against German barbarisms against art, the famous Italian maestro has written the following letter to the Secretary of the society, Arthur Wolff:

"Milano, December 21, 1914.

"Dear Mr. Wolff:

"I have just heard from my pub-

lisher, Mr. Ricordi, that you are counting me among those who have taken a stand against Germany. I am delighted to be able to tell you, on the contrary, that I have ever refrained from any manifestations whatsoever against your country. Respectfully yours,
"PUCCINI."

You will already have been informed of the death of Carl Goldmark in Vienna, but you may not know that, prior to his death, he had just completed a new piano quintet in Gmunden, his Summer residence, which he left a few days before he died. He had also been sketching a new opera and had been working diligently for some time on his memoirs. There you have an activity in old age to shame many a young artist! The ever-active mind of Goldmark remained clear to the very last moment.

Wolfram von Eschenbach, a descendant of the famous German bard, has just died in Arad (Austria) at the age of eighty-nine. The namesake of the ancient poet, though very unpoetically employed as a railway official in Austria, frequently spoke with pride of his renowned ancestor. The family of von Eschenbach emigrated to Hungary in the year 1786.

A Musical Misunderstanding

The art world certainly is a world in itself, and, war or no war, is bound to have its own intrigues. Munich, so often the field of misunderstandings, has again had a conductors' crisis in miniature. When Otto Hesse was engaged as successor to Franz Fischer, people noted, or thought they did, a friction, collision or something of the sort, between the new conductor and Generalmusikdirector Bruno Walter. It was remarked in professional and other circles that Generalmusikdirector Walter enjoyed an exceptionally favored position, exempting him from the rules and regulations governing

all members at the Royal Opera. Now this news came to the ears of the Generalintendant, Baron von Frankenstein, who forthwith made it a point to shed the necessary light upon the complicated



Walter Kirchoff, Tenor, in His Uniform as Captain of Cavalry in the German Army

situation. Baron von Frankenstein has written for publication:

"It is not true that Generalmusikdirector Bruno Walter has been endowed with dictatorial official authority at the Royal Opera of Munich. Mr. Walter's contract in no way authorizes him to decide any questions whatsoever without my sanction. This sanction he seeks in every single case, and if I assume the responsibility before the world at large for every official act of Walter, this must not be considered as a mere formality, but invariably the result of a careful and deliberate joint resolution. Nor is it true that, while all other members of the Royal Opera have been compelled to submit to a reduction of their salaries to one-half or even one-third, the Generalmusikdirector is the only one who continues to enjoy his annual remuneration unimpaired. All court officials are exempt from this curtailing of salaries and, therefore, Hofkapellmeister Hess is also one of those who continue to draw their full salary."

Beethoven evenings everywhere! Nearly every concert one attends in Berlin is likely to be under the sign of the great German composer with the Dutch name. To this rule, the third symphony concert of the Blüthner Orchestra, under Siegmund von Hausegger, was no exception. The Fourth and Seventh Symphonies and the "Coriolanus" Overture constituted the program and were read with all the intelligence and individuality for which Herr von Hausegger is noted. Astonishingly large was the attendance, while the deportment of the public clearly manifested that Germans have not yet lost their musical nature.

Kirchoff's Concert

Walter Kirchoff, the tenor of the Royal Opera, has returned from the front on a short furlough. As our readers will remember, Herr Kirchoff, who was a cavalry officer before he became a singer, joined his old regiment as lieutenant at the outbreak of the war. In the course of the military proceedings, he has been made a captain of cavalry. So last Monday, when he appeared on the platform of the Philharmonic, not in uniform but in stereotyped evening dress, merely decorated with the Iron Cross, the enthusiasm of the densely packed Philharmonie knew no bounds. Herr Kirchoff devoted himself exclusively to Wagner. "Meistersinger," "Rienzi," "Siegfried" and "Lohengrin" numbers constituted the program, the orchestral accompaniment being effectively conducted, if not always in accordance with time-honored tradition, by Camille Hildebrand. It remains to be mentioned that the war seems to have had a rejuvenating effect on the tenor, who appeared to be in splendid health. His voice, on the other hand, did not seem to have been influenced quite so favorably by the hardships of battle. In fact, if the frantic enthusiasm with which the public demanded one encore after another were not traceable to the prevalent patriotic atmosphere, I should be inclined to believe that Germans really did not understand so very much about singing. Still, Kirchoff reveals more really artistic style in his interpretations than the majority of his colleagues.

Another eminent pianist seems to have arrived. Thus, at least, to all appearances, the Berlin public thought on Saturday in Beethoven Hall, where Ignaz Friedman gave a Chopin evening. The artist again exhibited all his exceptional merits, although not entirely overcoming his tendency to create a compelling effect at the expense of the atmosphere of a work. Especially was this noticeable in the C Sharp Minor Scherzo, which might have been given a broader and more poetical interpretation. The tempi of the six Etudes were accelerated. However, Friedman is a veritable master of the key-board and fascinates his auditors, laymen and the critics alike. The B Minor Sonata was a revelation of the most consummate musical and technical art imaginable. And one has but to recall Friedman's powers of expression in the three initial Ballades to be convinced that here was a virtuoso of the blood—an artist able to compete successfully with the most exalted one of his profession. As before intimated, the audience went into ecstasies—a demonstration that seemed justified.

Nikisch's Beethoven Program

BERLIN, Dec. 30.—No more brilliant ante-Christmas celebration could have been arranged than the program of the last Philharmonic Concert, which was devoted exclusively to Beethoven. The "Leonore" Overture stood out in bold relief. Nikisch gave it a reading that in

[Continued on next page]

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RICHARD STRAUSS WRITING ANOTHER OPERA

[Continued from page 15]

tonal beauty, in plastic grandeur, could hardly find its equal. The soloist, Teresa Carreño, was in rare form. Her superb playing of the E Flat Concerto again demonstrated her absolute technical mastery, although this could not entirely obliterate the impression—especially in the *Adagio*—that here was rather a revelation of a mature musical mind than of warmth and abandon. The remainder of the program consisted of the "Prometheus" Overture and the C Minor Symphony. In the latter Níkisch again masterfully revealed the beauties of the score, even though not invariably guarding the continuity of outline.

Dr. Kurt Deri, who is the husband of the Metropolitan Opera's new prima donna, Melanie Kurt, and a very well known art-historian and lecturer, expressed himself strongly to the writer the other day in regard to the attitude of various nations towards the destruction of one or the other architectural landmark, said he: "When it comes to the alternative of killing or maiming one single soldier, or destroying some architectural relic, demolish the art structure every time? Irrespective of suffering the death or crippling of that particular soldier probably will cause, he is not replaceable, whereas the architectural structure in all likelihood can be rebuilt."

To-night Ferruccio Busoni is giving a popular concert with the Philharmonie Orchestra in the Philharmonie. Willy Burmester, the violinist, who was to have been in America this season, but who, unfortunately, was detained here as a result of the hostilities, will also be heard in the Philharmonie on January 7. The proceeds of this concert are to be devoted to the purchase of cigars and cigarettes for the soldiers.

In the fourth concert of the Royal Orchestra, under Richard Strauss, on December 21, Beethoven's "Coriolanus" Overture proved something of a disappointment. It was played smoothly but without the energy which is essential. In the following number, the E Flat Piano Concerto of Beethoven, the pianist was Waldemar Luetsch, who besides being a master musician, is a veritable

tone painter. The delicacy, warmth and technical finish of his playing was good to hear. With the Pastorale symphony, Strauss seemed to wake up. Here once more he disclosed some of his accustomed inspiring dash and abandon.

Melanie Kurt's Farewell

As the writer had not heard Melanie Kurt, the latest acquisition of the Metropolitan, for almost a year, and as it was her farewell performance before leaving for America, he went to the Charlottenburg Opera House last Sunday, to hear her *Brünnhilde* in "Die Walküre." He found Mme. Kurt's voluptuous dramatic soprano still characterized by that noble quality which has become associated with her, and her style of interpretation marked by the same intelligence.

A deplorable incident of this war has been the detention of the celebrated singing teacher and concert baritone, George Fergusson, in the camp at Ruhleben, where all Englishmen of military age are held in confinement. This rigorous measure in the case of the admired artist is all the more regrettable, as Mr. Fergusson, who has been a resident of Berlin for more than fifteen years, although a Scotchman by birth, has been very much in sympathy with the German cause ever since the war began. The German authorities claim that they have been compelled to resort to such severe measures in reciprocation for the ill treatment Germans have been receiving (as they say) at the hands of the English. One cannot expect to get at the truth of these matters until after the war.

American Tour for Wilma Sanda

Wilma Sanda, an American, is a character artist in a lighter vein (Lieder interpretress, she terms herself), who has been resident in Europe for a number of years and who is now about to undertake a concert tour through the United States with the object of awakening interest in the German cause. The proceeds of these concerts are to be contributed to German war charities. Besides singing the national songs of Germany, Miss Sanda will relate her observations and experiences of life in Berlin during the entire year of 1914.

Prior to leaving for her American tour, Miss Sanda gave a concert in Choralion Hall last Tuesday, the 29th. As was to be expected, the house was full and joyous enthusiasm reigned. The artist augments the effect of her interpretations of folk-songs by appropriate

changes of costume. Her droll humor is irresistible and her methods of characterizing—the male, as well as the female—are surprisingly pointed. She finds a valuable co-operator in her sister, who accompanies her with admirable discretion and understanding. Her program was agreeably varied by several organ numbers, played by Prof. Otto Becker, whose improvisation upon the choral, "Eine Feste Burg ist unser Gott," especially produced a thrilling effect.

O. P. JACOB.

Many Concert Appearances for the Reardons

Mildred Graham Reardon, soprano and George Warren Reardon, baritone, have been singing almost daily since the opening of the new year. Mrs. Reardon appeared in Elizabeth, N. J. with the Mendelssohn Glee Club on January 19, on the 20th at the Wanamaker Auditorium, New York. She has been engaged to sing in Bruch's "Cross of Fire" with the Riverside Choral Society at the Hotel Plaza, New York, on February 4, while on February 19 she sings in the Chautauqua course at Bridgeport, Conn.

Mr. Reardon's activities have been appearances at Locust Valley, L. I., on January 12; before the Euterpe Society at the Waldorf-Astoria, New York, on the following day; at the Metropolitan Temple, New York on the 14th, at the White Plains (N. Y.) Community Club,

on the 15th and at Lawrenceville, N. J., the next day. At the Community Club concert Mr. Reardon was heard with the Criterion Male Quartet of which he is a member, in songs by Clarke and Löhr and Ware, being encored after his group. The quartet sang pieces by Buck, and Van de Water admirably, being encored four times after the opening "Hark the Trumpet."

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And ours is the vox angelica.
Away with them all, even Baedeker,
For we're going to uplift America!
(MRS.) WM. GORDON ROBERTSON.
Roanoke, Va., Jan. 27, 1915.

"How the Wheels Go Round in the Modern Orchestra" was the subject led by Mrs. Joseph H. Ireland at a recent meeting of the Crescendo Club of Atlantic City, N. J. Mrs. John Lange illustrated the construction of the string family, Mrs. Horace Hock explained the nature of the brass, and Mrs. Joseph Ireland interpreted in brilliant form the wood winds, closing with violin solos by Mr. Irwin.

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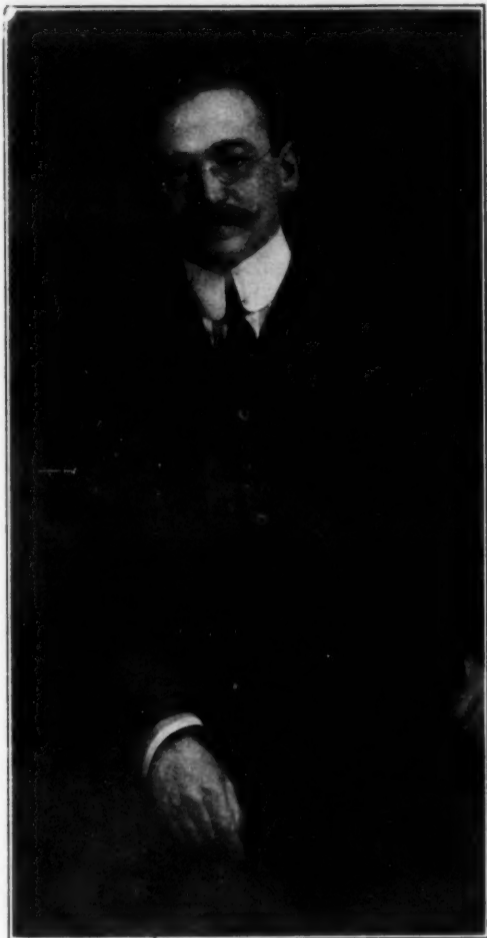
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SAYS OUR PUBLIC DIFFERS FROM BERLIN'S IN WHAT IT APPLAUDS

**Sam Franko Finds That We Place
Too Little Value on Intelligence
of Artists**

"I AM indeed anxious to see the growth of appreciation of musical art which this country has undergone in the last five years," said Sam Franko one day last week shortly after his arrival from Europe. Mr. Franko made up his mind suddenly to come over and arrived aboard the *Rotterdam* with Ferruccio Busoni two weeks ago. Four and a half years have transpired since Sam Franko was one of New York's leading musicians. He left for Berlin, where he established himself at once and where he has won approval both as a teacher of the violin and as conductor.

Mr. Franko admitted that he was none too optimistic about the development of musical appreciation in America. In fact, he enquired specifically how the advance had been made. "When I was with Theodore Thomas years ago we did a great deal of traveling; in fact, I think we traveled more than either the New York Philharmonic or the Boston Symphony do now. And we did not omit the small towns, either! Then, too, I was a member of the Mendelssohn Quintet Club, which traveled all over the country. Fritz Giese, then first 'cellist of the Boston Symphony, was our 'cellist. (He was the greatest 'cellist I ever heard and his death at the age of thirty-six was much lamented.) Is there anything like this organization spreading good music now?" Information was divulged as to the tremendous musical activity in



Sam Franko, the Noted Violin Pedagog
Who Has Returned to America

America to-day, and Mr. Franko expressed himself as happy to know about it. Yet he feels that we must go very far before we can approach the intelligence of a musical public such as that of Berlin.

"In Berlin, I assure you, it is not an exaggeration when I say that the audiences really understand what they are listening to. They not only go to be entertained, but they *know* the music they are listening to. There one does not see an occasional student enter with a score under his arm, but one finds the majority of persons at concerts reading scores. And the greatest musical performances I know are those of the Philharmonic Chorus there under Siegfried Ochs. What a superb choral body! I do not believe that it is equaled anywhere. If there is an especial difference between the Berlin audiences and American audiences as I knew them it is in what they applaud in a performance. In Berlin the intellectual is valued above everything. An artist who shows an intelligent understanding of the music performed will win approval, even if he or she is deficient in beauty or tone. And I feel this way about it, too."

Naturally Mr. Franko had something to say about the German capital when he left. He reports that everything is going on as in time of peace, that the war has not interrupted musical or activities of any other kind. "The Stern Conservatory, with which I am still connected, is, for example, open and Professor Hollaender has some five hundred students there. There are quite as many concerts there every evening now—they never have afternoon concerts—as in any other Winter. And they are well attended. Busoni gave nine concerts to sold-out houses before he sailed. Yes, the prices have been reduced, so that now the best seats cost only three marks where before they sold at six marks. But I feel that this change which has been brought about owing to the war was inevitable. It had to come and I think it will remain. It will be a good thing, as the prices before were much too high and prohibited many from hearing all the good concerts."

"Much is being done for the German musicians. In times of war the musicians, few of whom are well off financially, feel it right away. And so the

German government has set up places where musicians whose financial condition is poor may eat at the small price of thirty pfennig. Yes, the story is true that Anton Hekking, the 'cellist, is playing in the Princess Café in Berlin. I heard him and it is a very fine performance one hears there. Hekking is accompanied in his solos by the orchestra of the café, and when he plays no one speaks nor do the waiters move from their places. Josef Weiss, famous as a serious pianist and a Brahms specialist, is also playing in a café. But the concerts and the opera-houses are doing very well, and one would not know that a terrible conflict was going on, if one arrived in Berlin from another country.

"Am I going to remain here? I hardly know yet what I am going to do. If I am busy with pupils here I shall remain; otherwise I shall go back to Berlin." Mr. Franko may give a concert of old music, a field in which he has won international recognition, and if he does, his pupil, Emily Gesser, the young American violinist, will make her debut on this occasion.

A. W. K.

Singer Sues Husband for \$25,000

SCRANTON, PA., Jan. 30.—Declaring that her husband, Charles R. Munn, editor of *Munn's Review*, printed a "false, scandalous, malicious and defamatory libel" about her in his paper a year ago, Martha Hughes Munn, prominent singer, has entered suit against him, demanding \$25,000.

R. W. P.

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BUFFALO WELCOMES MME. JANE NORIA

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—The Flonzaleys Appear—
Boston Orchestra Concert

BUFFALO, N. Y., Jan. 30.—A concert of rare merit was given by the Flonzaley Quartet, January 19, in the Twentieth Century Club Hall, before an audience that taxed the seating and standing capacity of the hall and overflowed into the adjacent rotunda. The program read as follows: Quartet D Major, Opus 76, No. 5, Haydn; Quartet E Flat Major, Opus 30, Tchaikowsky, and Three Preludes for violin, Emanuel Moor. The ensemble playing of the quartet numbers was of great loveliness, while the Moor Preludes were played by Alfred Pochon, second violinist, with fine technical control and very beautiful tone. The rapt attention of the audience throughout the evening was an eloquent tribute of its appreciation. Encore numbers were played after each group.

The second Orpheus concert for this season was given before a crowded house, the evening of January 25. John Lund received a royal welcome when he appeared to conduct the chorus and small string orchestra of local musicians. His excellent musicianship and his control of his forces are admirable factors in his work. Hearty applause followed each number and several of the choruses and orchestral numbers were repeated. The soloist of the evening was Mme. Jane Noria, soprano, whose success was emphatic and immediate. Her program numbers included a Wagnerian excerpt and a group of songs. Especially to be commended was her work in the song group; here the beauty of her voice and its response to the emotional demands she made on it were entirely praiseworthy. Two songs in this group were especially lovely: "The Cloud," a Shelley lyric, set to music by Signor Centanini, the husband of Mme. Noria, and "La Cloche Felée," by Charpentier. Both of these numbers make unusual demands on a singer's resources and Mme. Noria

sang them with consummate ease and fine interpretation. She was recalled many times and sang one encore after her aria and two after her song group. Signor Centanini played beautifully balanced and artistic accompaniments.

The fourth of Mrs. Mai Davis Smith's concert series took place in Elmwood Music Hall, January 26, and presented the Boston Symphony Orchestra, Dr. Carl Muck, conductor. The program numbers were Symphony No. 1, C Minor, Opus 68, Brahms; "A Faust Overture and a Siegfried Idyl," Wagner, and "Overture to Goethe's Egmont," Opus 84, Beethoven. To praise the work of this splendid orchestra tempts one to use a volume of superlatives. If there is such a thing as perfect orchestral playing, the big audience in Elmwood Music Hall on this evening heard it. Dr. Muck was recalled many times after each number and had his orchestral forces share the honors with him. The no-encore rule was adhered to.

Alice Sutherland, one of Buffalo's highly gifted young musicians, gave a piano recital at the Twentieth Century Club, January 29, before a good sized audience. This was Miss Sutherland's first appearance in public since her return from Vienna, where she spent a year in study with Leschetizky, and that she had spent this time in serious study was amply demonstrated by the artistic manner in which she played a program of taxing numbers. Her program represented the composers Beethoven, Mendelssohn, Schumann, Chopin, Brahms, Rubinstein, Leschetizky, Liszt and Emil Sauer. This latter composer's "Boîte à Musique" and lovely waltz "Echo de Vienne" were heard for the first time here and are charming concert numbers. Miss Sutherland received much applause. F. H. H.

Seventeen All-American Programs in Meridian, Miss.

MERIDIAN, MISS., Jan. 24.—The Matinée Musical Club, which numbers sixty active members and several hundred associates, has been presenting a splendid artist course this Winter along with the regular fortnightly meetings on Wednesday mornings. They have had all-American programs for the entire seventeen meetings this season. In the artist course are Jenny Dufau, the Zoellner Quartet, Scionti, and the New York Symphony Orchestra.

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Miss Rainoldi has an impressively beautiful histrionic quality both in voice and person. Her tones are sympathetic and vibrant with feeling. With artistic perception she controls her tones with the expressiveness demanded by the situations, but when power and resonance are called for, her clear, soaring notes filled the large auditorium with melody that thrilled with the combination of natural sweetness of sound and that quality of tonal surety that can only be acquired by the hardest of work under the greatest of teachers.

Her aria at the finale of the first scene of the first act, her appeal for mercy to the Gods, won the house completely, and it was with the duo with Amneris, "Ah, Pieta Ti Prenda," that both singers rose to heights of appeal that carried the auditors with them.

There had been some degree of apathy among the audience up to this point, but the duo smashed the way of the two young women into tumultuous regard, and they were called and recalled with ardor.

—Otheman Stevens in Los Angeles Examiner.

MISS RAINOLDI SUPERB IN "I LOMBARDI"

It was a tip-top cast, but the feature was the dominance of Miss Saramé Rainoldi, the American,

who opened the season with a brilliant performance of Aida.

Last night this singer evaded any errors of judgment about the acoustics of the Auditorium and so aptly gauged the difficulties of the stage and the house that her most attenuated soto voce phrases carried roundly and certainly to the remotest corners.

She sang with radiant brilliancy and with an accompanying high quality of acting that will make her performance unforgettable; her arias were given with most thorough perception as well as perfect technique. The absolute control, the delightful shading of sound, the constant sweetness of her tones and the continual showing of the command of the most intricate complexities of the combined art and science of singing made her performance startlingly beautiful.

Miss Rainoldi has a powerful advantage, two in fact, over the greater number of primme donne who achieve erudition of use of the voice, in that she is very young and very handsome; and with all her other qualities she has been endowed with the best gift of all in what is termed personality that demands a high degree of regard.

—Otheman Stevens in Los Angeles Examiner.



MUSICAL AMERICA'S OPEN FORUM

German Vocal Art and "Bel Canto"

To the Editor of MUSICAL AMERICA:

In the sympathetic review in MUSICAL AMERICA of my book, "Some Famous Singers of the Nineteenth Century," by "A. W. K.," I find that he has failed to catch my meaning on one point. When I say, "to the Germans we owe nothing (in vocal technique)," I use the term "vocal technique" in the limited sense of the mere emission of the voice and am, therefore, not repudiating "all free *arioso* singing of the Wagner type and of the music-drama of modern Italy and France," which, if I grasp A. W. K.'s point, is a question of musical style rather than of the emission of the voice. Whatever Wagner's ideas may have been on the value of *bel canto*, he and his compatriots have done nothing to beautify vocal art. Why this should be, when for 150 years Germany has created more beautiful music than all the rest of the world put together, is a question that has not yet been satisfactorily answered.

The art-song was born and reached adolescence, so to speak, in Italy in the seventeenth century and all the great vocalists of that time, of whom we have any detailed knowledge, were Italians. Faustina, Cuzzoni, Farinelli, Senesino and Caffarelli, all Italians, were the idols of all Europe in the first half of the eighteenth century, and it was for them and their school of vocal art that the giant Handel wrote all his operas. Handel's contemporary, Hasse, a German, and a composer whose great vogue encourages me to dub him "the Puccini of the eighteenth century" spent all his long life in writing for Italian, not German, singers. Italian vocalists were scarcely less dominant in Gluck's and Mozart's time; Gluck's first *Orfeo* was Guadagni, an Italian castrate, and Mozart's operas, with the exception of "Die Zauberflöte," were written for Italian and Italian-trained singers.

Manuel Garcia, the elder (1775-1832), the greatest of Rossini's tenors and "the father of modern singing," though a Spaniard by birth, perfected his art in Naples, where the principles of *bel canto* according to Porpora were still taught. He was the teacher of Adolphe Nourrit, the most creative of all French tenors, to whom together with Duprez, another French tenor who had learned to sing in Italy, France owes in great part the birth and development of a noble way of singing which in our own day has been worthily exemplified by Plançon and Renaud, Gilibert and Clément.

It was Manuel Garcia, the younger (1805-1906), an abler teacher even than his father, who brought Jenny Lind's talents to full flower, and from him Mathilde Marchesi, a German, and Stockhausen, a Frenchman, derived the correct principles of vocal technique that they imparted so successfully to their many pupils.

Germany has produced no teachers comparable with Porpora, Tosi, Mancini, the Garcias, Stockhausen, Marchesi and Lamperti, all of whom were trained in the Italian school. For this reason, as well as from a study of the history of singing, I am compelled to regard such accomplished vocalists of German training as Sonntag, Lilli Lehmann and Frieda Hempel as sporadic rather than representative. As a rule, even the best Wagner singers are unable to sing other music well, although there have been

many instances of Italian-trained singers who were successful in the Wagner operas.

Just how the art of singing is going to develop I cannot venture even to guess. At the present time the old traditions of *bel canto* are honored more in the breach than the observance. The public demands the big tone, the composer writes for it and the singers sacrifice much in order to emit it. Nevertheless, I cannot believe that the song-loving public will ever forget for long that beauty as well as volume of tone has its charm and real value.

FRANCIS ROGERS.

New York, Jan. 25, 1915.

Slavery in the Artistic World

To the Editor of MUSICAL AMERICA:

Let me thank you for the article which appeared about me in your issue of January 23. It has already been of service to me.

Let me take the opportunity to say that this is my first visit to America and from my seven years' experience in the artistic world in Milano I could hardly conceive of so great a contrast in business methods.

In Milano organized treachery is employed towards all foreign artists. Clever psychological tricks are used to break down the ambition and hope of really fine talented men and women (not Italians). There is the concerted action of all the musical agencies and press men. All this is enough to make any ambitious young man who comes from a "clean country," like the United States, or like Sweden, as I do, drastic in his attitude while he lives in that milieu.

I had the intention when I should come to New York to suggest that it would be of great benefit to the musical interests of the United States for The Musical America Company or some other independent high class organization to undertake the conduct of a really honest agency in Milano, the center of all Latin artists, in order to give a fair chance to the impresarios that come from America to look out for new artists and also to give a hearing to artists in Milano who are not Italians.

Do you know that the impresarios seldom have the opportunity to hear many of the American artists when they come to Milano, though they may be particularly looking for those who also can sing in English?

I myself offered my home and piano to Andreas Dippel when he came to Milano that he might hear English talking singers. Mr. Dippel could scarcely have heard them in any one of the Italian agencies.

If you want American musical emancipation, and very properly so, this is the principal point to control.

There are other facts better spoken about than written.

The whole situation means that there exists to-day a very real slavery in the artistic world that I and certainly many others would like to see done away with.

LIEUT. PERCY RICHARDS.

New York, Jan. 26, 1915.

Russian and English in Poetic Thought

To the Editor of MUSICAL AMERICA:

In reading Mr. Bentley Nicholson's friendly attack on my article entitled "What Art in This Country Has in Common with Russian Music," I am inter-

ested to find that our points of view are not so diverse as would appear at a first reading. I admit in my article that the derivation of the two languages is totally dissimilar, thereby implying construction and grammar, and point out their similarity in poetic thought and point of view, but it is on the ground of derivation and literal construction that Mr. Nicholson makes his principal attack.

He questions my authority for statements about similarity of imagination and figure of speech, as if they were construction and derivation. I would like to ask him what authority one can have for use of poetic thought, except one's own observation and appreciation. It seems to me that a good test of this is translating some fifty songs from the Russian, which, in spite of the technical difficulties, have suggested to me more essentially English poetry than anything ever has in German, French or Italian.

As to the more actual points of construction, Mr. Nicholson says that Russian "is in striking contrast to the rigid framework of the English, French and German sentence." Russian is surely in striking contrast to anything that has rigid framework, but I hardly think that English can be put in that category; and later, in fact, he mentions the flexibility of English, which is the very point in common with Russian that I feel.

Surely the varying shades of meaning and of accent that English possesses give its poetry a limitless scope of expression, to which it is difficult to apply the phrase "rigid framework." German certainly possesses less of this flexibility, and its richness of augmentatives and diminutives only enriches a language in one particular phase, and is not essential to variety of thought. In spite of the fact that Russian has a longer alphabet than ours, it has only two or three sounds that are different, and many of the additional letters make sounds that we represent by combinations, such as *sh, ch, shch, tz, ie, ia* and *yoo* as distinguished from *oo*. The two languages are full of varied turns of sound, but the Russian has a more accurate orthography than English.

GEORGE HARRIS, JR.

Scores Algernon Ashton and the English

To the Editor of MUSICAL AMERICA:

It was with mixed feelings that I read Mr. Algernon Ashton's reply to Dr. O. P. Jacob's letter. This is not the time nor place to take up the entire contents of Mr. Ashton's missive—at times so very naive and, then again, illustrating, as nothing else could, the incomparable egotism of certain English.

But to one statement contained in Algernon Ashton's letter, I, together with several other Americans, object most strongly. I refer to Mr. Ashton's audacity in presuming, as an Englishman, to dictate to an American what he ought, or ought not, to do if he would be considered patriotic. Such forwardness is all in one with the overbearing behavior manifested by some Englishmen. Personally, I am strongly in sympathy with the German cause. And I, Mr. Al-

gernon Ashton, am what you might term a real American, one whose forefathers came to America way back in the year 1632. Why? To escape from the brutal selfishness displayed by the English then, as in a more modified form to-day.

I consider no country so qualified—in the truest sense of the word—as Germany, to assume a dominating position over all Europe. And all this I hope for as a pure-blooded American. Nor am I likely to be influenced in my opinions by the attitude of the numerous snobs existing in America, whose greatest ambition in life it seems to be to gain English recognition.

So, after this, Mr. Algernon Ashton, it would be well to exercise rather more tact, especially when your country is in trouble and you are striving for American sympathy.

You assuredly will never gain it by bluff and by trying to tell an American what he "ought to do" to be a patriotic American.

GEORGE P. WALKER.

Madison, Wisconsin, U. S. A.
Berlin, Dec. 30, 1914.

Would Make Study of Harmony and Theory More Popular

To the Editor of MUSICAL AMERICA:

I read with great interest an article that appeared in the January 16 issue of MUSICAL AMERICA entitled "Missing Links in American Musical Training," by George Henry Howard.

It has been my good fortune to be at the head of the theory and ear-training department in a school of music of note in this country for the last several years, and I appreciate to the full extent the argument brought forth in this article.

Students of music are so likely to fail to realize the importance of the study of harmony and all the other phases of the theory of music, thereby destroying their very foundation for a thorough musical education. But is it altogether the student's fault that he fails to realize the necessity of this study? I think not. Permit me to give my experience as a student, which I think was typical of other students around me.

As a student of music I attended two of the large music schools of this country, and in each case only one year's work was required in harmony for graduation on instrument or voice. He had the choice of taking this any time during the four years' course, and then no examination was required or grade given. Only one lesson a week was taken by the average student, and after his lesson he would forget all about his harmony till time for his next lesson. I found this method to be prevalent in all of the music schools of this country, so I considered the study of harmony, counterpoint, etc., secondary to a musical education till it was my good fortune to meet with a musician who explained to me the beauties of the various theoretical studies of music, and I at once fell in love with this particular line of study and decided to make it my life work. None of my former teachers in either one of the music schools had taken the time and patience to explain the beauties of harmony, etc., to me, so naturally I took no interest in the subject.

After several years' teaching the subject of theory exclusively I have become more and more convinced that it is the fault of the music schools and of the

[Continued on next page]

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MRS. MCKEAN, Soprano, teacher Erie Conservatory of Music.
JANE GROVER, Prima Donna, Lew Field's Company.
ELSIE ROCHESTER, Prima Donna, Lew Field's Company.
LUCILLE MILLER, Soloist, Pittsburg and N. Y. Symphony orchestra.
HENRIETTA WAKEFIELD, Contralto, Metropolitan Opera Company.
HELEN SUMMERS, Contralto, Cassel Opera, Germany.
MAY JENNINGS, Concert mezzo soprano, formerly soloist Church of the Divine Paternity, New York.
DOROTHY BOLTON, Contralto, Crescent Quartette.
MRS. VON DAILEN, head vocal dept., Wells College, Aurora.
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MUSICAL AMERICA'S OPEN FORUM

[Continued from page 13]

teachers of theory that students do not take more interest in this work. The music schools are at fault for not insisting on a more thorough course in theory, and the teachers are at fault for not explaining the practical side of harmony, etc., in a more understandable manner. I find that instead of one year's work in harmony at one lesson a week, two years' work with a lesson every day is necessary thoroughly to master the principles, and preferably in classes of four or five instead of individually. I am using this system of teaching to-day and I find that my students, both young men and women, are as anxious for their theory hour to come as they are for their instrument lesson. I am ready to make the statement that four out of five students will take as much interest in theory when properly presented as they do in their instrument.

When the student can see the practical side of harmony and counterpoint and see it is the very basis of his musical training he will like it.

Teachers should make the theory of music a more interesting study and give the young American music students a more consistent musical foundation to work on. Very sincerely,

REI CHRISTOPHER.

111 N. Vine Street, Warren, Ohio.

Finds Fault with "Musical America's" Attitude to French Music

To the Editor of MUSICAL AMERICA:

I have just received your notice to the effect that my subscription is ending this day, but in reply I beg to state that I have decided not to subscribe to your paper for 1915. As a French-Canadian, I feel it my duty not to co-operate with a musical paper that shows so much antipathy against all French operas and musical works. One may find fault with some of the French musical compositions, but even the great Verdi and the great Wagner had off-days while composing their musical pieces, and it is proved that "Carmen," "Faust," "Mignon" and "Manon" have ranged as leading musical attractions in the world's most celebrated opera houses. I have always shown great admiration for Verdi, Wagner and Puccini, but "what the French composers have they hold," and I honestly believe that the Americans are not yet in a position musically to outshine their works.

And I beg to remain,

Yours very truly,

J. B. LEVASSEUR.

146 Berri Street, Montreal,
January 17, 1915.

[If Mr. Levasseur had taken the trouble to read MUSICAL AMERICA with any degree of attention whatsoever he could not well have failed to notice that this journal, far from harboring what he terms "antipathy against all French operas and musical works," has been at all times their most enthusiastic advocate. For years it has omitted no solitary occasion to deplore the neglect of French operas at the Metropolitan or to point regretfully to the inefficiency of its few French representations due to the want of singers of French birth and trained in the true Gallic interpretative traditions. For years it has decried the neglect of the operas of Saint-Saëns, Massenet and other representative composers of France, while in the concert and recital hall it has acclaimed French artists and French music with unfailing sympathy and pleasure, provided such music and such artists were worthy of it. MUSICAL AMERICA has rhapsodized in

overflowing terms over "Carmen," "Samson and Delilah," the "Juggler of Notre Dame"; over "L'Arlésienne," "L'Après-Midi d'un Faune," César Franck, Ravel, Ropartz; over Calvé, Clément, Plançon, Pugno, Thibaud—in short, over every form, shape and manner of French compositions, interpreters, instructors and what else not. If it has condemned "Julien," "Romeo et Juliette," the "Fantastic" Symphony, Ambroise Thomas's "Hamlet," and other matters, it was not because they were French art but because they were bad art.—Editor MUSICAL AMERICA.]

The American Embassy in Berlin at the Outbreak of the War

To the Editor of MUSICAL AMERICA:

In the issue of November 14 Mr. Louis Cornell took it upon himself to protest against Dr. O. P. Jacob's statements regarding the conditions at the American Embassy in Berlin during the outbreak of the war. Before proceeding further I should like to remind Mr. Cornell right here that Dr. Jacob, in his letter to Mr. Freund, stated distinctly that he could not speak from personal experience, because he was not in Berlin at the time, etc., etc. As he writes, his knowledge was gained from the many Americans who, as I happen to know personally, visited MUSICAL AMERICA's office to say "How do you do?" and, incidentally, to file a complaint about the American Embassy in Berlin. The undersigned was also one of these Americans who insisted upon giving Dr. Jacob the information in question, whether he cared to hear it or not.

Now, Cornell, you and I have been acquainted for many years. So don't take it amiss if I remind you that you, doing emergency work with fifty or more young men and women at the Legation, were scarcely in a position to judge of the treatment Americans received at the Berlin Embassy during that so eventful period.

I have only one fault to find with Dr. Jacob's statements, and that is, that they are not nearly strong enough. Many Americans, now at home, will remember how almost every American one met had some complaint to make about our diplomatic representation at the time.

Expressions like "discourtesy," "heedlessness," "inefficiency" had become regular adjectives applied to the American Embassy in Berlin. One can but regret that so many of our diplomats seem to consider snobbishness to be one of the first qualifications for their job.

Therefore, my dear Cornell, do not endeavor to have it appear as though you, as a member of the diplomatic fraternity *pro tem*, were in duty bound to enter the arena in defense of Mr. Gerard. It is more than probable that the latter gentleman is not so much to blame for existing shortcomings as the demoralized state of our entire diplomatic service.

FRITZ N. HUTTMANN.

5722 Winthrop Ave.,
Chicago, Edgewater, Ill.
Berchtesgadenstr. 39
Berlin W. 30, Germany.

The Vocal Method Which Requires the Pupil Not to Practice

To the Editor of MUSICAL AMERICA:

In your issue of January 16 you printed a letter from G. K. R., in which he asks your advice regarding a vocal method "which requires the pupil not to practice." The pupil places all responsibility with the teacher, who is supposed to mold the voice of the pupil in such a way that he attains the ability

to sing properly without further effort than to sing certain exercises before the teacher on two occasions a week." He further adds, "this pupil has ambition and ability."

G. K. R. does well to question the value of such a method.

The aim of good teaching is to help the pupil to develop himself; to throw him as early as possible upon his own resources, and as he develops to guide him along the right lines, within proper bounds, but allowing latitude for individuality.

To this end the good teacher concerns himself mostly with the quality of the pupil's thinking when he is alone. It is what the pupil does when he is by himself that is of the utmost importance and which is bound to loom up in proper perspective (good or bad) at each successive lesson.

If the pupil has brains to grasp what the teacher has to give it naturally follows that he must make independent use of those brains if he wishes to successfully cope with the problem before him.

Under a method "which requires the pupil not to practice" (why not say, "requires the pupil not to think?") the ultimate result can never be anything but hopeless mediocrity; the "pupil" will never be anything but a pupil.

Respectfully,

BERNHARDT BRONSON.

Milwaukee, Wis., Jan. 18, 1915.

Why Otilie Metzger Has Abandoned Her American Tour This Season

To the Editor of MUSICAL AMERICA:

Permit me to send you my best wishes for a prosperous and successful new year and to send them also to all the managers and friends I had the pleasure of meeting on my last American tour.

In view of the many re-engagements I received from these managers, and as so many of my newly made friends and acquaintances have written to me, asking me if I will sing again in 1915 in your country, I feel like thanking them all through this channel and giving them a short explanation of why I decided not to this season, as I originally planned.

Our theater in Hamburg is doing a good business, and my husband and myself are having exceptionally great success. There is very little evidence here that a terrible war is going on, and, were it not for the fact that our management reserves every night a few rows of seats for our convalescent wounded soldiers, who have free admittance, we might think we had peace on earth.

My husband, a young, strong and healthy man, has still to be called into the ranks, and the fact that this has not happened yet, that an able-bodied man like Mr. Lattermann is still at home, is the best proof that we must have an unlimited number of soldiers in reserve.

I do not need to assure you how happy I am that he can still be with us, but we cannot tell how soon he may be called upon, and that is the only reason why I do not feel like making plans to go to America. I could have no rest if I left here and had to worry over the thought that he might be called upon during my absence and that our little girl would then be left alone. It is out of the question!

Next year, with God's help, everything will be in order again and, believe me, if my American friends will be true to me until then, I will be with them again.

With friendliest greetings and the best of wishes, I remain, your very truly,

OTILIE METZGER LATTERMANN.

Hamburg, Dec. 30, 1914.

The Spartanburg (S. C.) Musical Festival

To the Editor of MUSICAL AMERICA:

At the last meeting of the Woman's Music Club of this city I was urgently requested, as one actively interested in the Spartanburg Festival Association since its organization, to write calling your attention to a misstatement made in your valued magazine, December 26, reporting a speech made by yourself, at the Georgetown (Tex.) Southwestern University. Referring to the excellent work done in that institution, and previously in our town, by Mr. A. L. Manchester, you are quoted as saying that he "won distinction as the organizer of the great musical festival at Spartanburg, S. C." Seeing no correction of that statement in the succeeding issues of the magazine, we wish to accord that credit where it belongs.

While we are most loyal to Mr. Manchester, having as a club and as individuals upheld him and co-operated with him in his work here, and while we fully recognize and appreciate his splendid achievements, yet the honor of founding and successfully developing the Spartanburg Festival should be duly accredited to Dr. R. H. Peters.

At the time of its organization, in 1894, no similar movement had been made in the South, with the possible exception of the Petersburg (Va.) May Festival. The success of the annual Spartanburg festivals incited other and larger towns to institute such musical events, but almost invariably these efforts were abandoned after a few trials, because of financial losses.

Meanwhile, each Spring, Dr. Peters conducted a three-days' festival which drew its patronage from the entire South and more distant points. Lovers of good music came to hear Nordica, Schumann-Heink, Anita Rio, Blauvelt, Campanari, Dippel, Evan Williams, Gwilym Miles, David Bispham, de Gorgorza and other stars, with Emil Mollenhauer's orchestra and a well-trained chorus, in the best operatic, symphonic and choral works.

After two years of unbroken successes Dr. Peters was succeeded as director by Mr. Manchester, under whose able leadership the Choral Society, for nine years longer, maintained its high standard of musical endeavor, as recounted in a more recent issue of your paper.

To-day, under Mr. Edmond Morris, the good work goes on, many of the charter members of the organization still enthusiastically contributing their time and talent to the cause.

The people of Spartanburg regard the annual music festival as one of its most valuable assets, recognizing that in addition to the untold cultural benefits derived therefrom, its commercial value cannot be overestimated, and are therefore working to make the 1915 festival (which will celebrate its twenty-first anniversary under the inspiring baton of Walter Damrosch) the most successful in the history of the organization.

Yours very truly,

(Miss) MARY HART LAW,
President, Woman's Music Club.
Spartanburg, S. C., Jan. 25, 1915.

Stop Thief!

To the Editor of MUSICAL AMERICA:

I don't know of a publication whose subject matter is more stolen without credit than MUSICAL AMERICA. Nor do I believe that you are aware of the extent that this is true. There are scores of publications in leading cities that take their entire musical department verbatim from your pages, never even mentioning the source. Truly yours,

ROBERT GRAU.

Mt. Vernon, N. Y., Jan. 25, 1915.

Modern Movement Presages an Artistic Renaissance

To the Editor of MUSICAL AMERICA:

Mr. Thomas Vincent Cator, in a recent issue of MUSICAL AMERICA, calls upon Leo Ornstein to explain his system of composition, whereby it is made clear that Mr. Cator is decidedly not *en rapport* with the artistic pulse of his age.

Big things are happening; everywhere men are striving to say subtle and powerful things in a subtler, more powerful way. The movement presages a veritable renaissance.

An artist's idiom is his dearest, most priceless possession. Mr. Cator must be hopelessly enmeshed in the tentacles of traditions to call upon a man to explain his "system" of artistic articulation. Mr. Ornstein evidently is weary of dogging steps that lead only to the graves of giants. Let him beat out a path for himself—the usual throng will be found treading zealously in his tracks, if these lead somewhere.

BERNARD ROGERS.

New York City, Jan. 29, 1915.

Annette Essipoff's Birthday

To the Editor of MUSICAL AMERICA:

In your issue of January 2 I see it stated that Annette Essipoff, the famous Russian pianist, who died last year, was born in 1857. This is not correct, the actual date of her birth being February 1, 1851.

Yours very faithfully,

ALGERNON ASHTON.

London, England, Jan. 14, 1915.

Congratulations from London

To the Editor of MUSICAL AMERICA:

Congratulations upon the ever abounding interest of MUSICAL AMERICA.

Very truly yours,

WALLACE L. CROWDY,
Editor *The Musical Standard*.
London, England, Jan. 14, 1915.

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PIANISTS PROMINENT IN CHICAGO MUSIC

Mme. Samaroff, Soloist, with Local
Orchestra—Début of Mr.
Sapirstein

Bureau of Musical America,
No. 624 Michigan Boulevard,
Chicago, Jan. 30, 1915.

THE concerts of the week brought to Chicago David Sapirstein, pianist, who made his local début at the last Blackstone Musicales given Monday afternoon in that hotel, and Olga Samaroff, the pianist and wife of Leopold Stokowski, director of the Philadelphia Symphony Orchestra, who appeared as soloist at the regular concert of the Chicago Symphony Orchestra last Friday afternoon.

Between these two appearances came the sonata evening, last Tuesday, at the Little Theater, given by Henriot Levy, pianist, and Alexander Sebald, violinist, and a "popular" concert, the fourth of the series, by the Chicago Symphony Orchestra, last Thursday evening, under the direction of Frederick Stock.

At the Blackstone musical, Florence Macbeth, the young coloratura soprano, divided the program with Mr. Sapirstein, singing the "Shadow Dance" from Meyerbeer's "Dinorah," songs by Franz, Mendelssohn, Bishop, Bauer and Carpenter, and the air "Staccato Polka," by Mulder. In all these Miss Macbeth disclosed not only vocal supremacy, but a decided improvement in interpretative ideals and a well-poised stage presence.

Mr. Sapirstein, who came direct from New York, where he had just completed a six-day piano tour de force, proved himself a technical giant in pieces by Brahms, Mendelssohn, Grünberg, Rachmaninoff, Chopin and Strauss-Schulze-Evler. His tone is smooth and of pleasant quality and his conceptions are musical and sane. He made a very good impression.

A Sonata Evening

The second of three sonata evenings by Messrs. Levy and Sebald brought to hearing, after several years, the Enrico Bossi Sonata in E Minor. It is a rhapsodic piece, very melodious, and the form is strict and held in classic lines. It was excellently played, as was also the Beethoven Sonata, Op. 12, in E Flat Major which began the recital and the Sonata, Op. 100, in A Major, by Brahms, which completed the program.

Generous with his encores last Thursday evening, Frederick Stock added several of his own orchestral arrangements to the regular numbers of the program, which made up the fourth of the series of "popular" concerts given this year by the Chicago Symphony Orchestra.

Again did a large audience enjoy the music, which consisted of melodious pieces. The Mendelssohn Overture and March from the "Midsummer Night's Dream" and the *andante* from the "Pastorale" Symphony of Beethoven were the heaviest numbers.

Sinigaglia's "Piedmontese Dances," the "Invitation to the Dance," by Weber, in

MUSICAL AMERICA'S AUTOGRAPH ALBUM—No. 14



The strained, artistic conditions in the old countries may force a great many musicians from over there to seek a new field in America. I feel sure that this country's splendid hospitality and immense receptive capacity will amply take care of them and the ultimate result should be a strong expansion of America's artistic resources.

With kind greetings to "Musical America" and heartiest wishes for the continued success of its work in behalf of all that is best in music!

Fritz Kreisler
January 1915.

Fritz Kreisler, the world renowned Austrian violinist and patriot, is represented in "Musical America's" autograph album by an optimistic prediction with regard to the effect of the European war upon America's musical status and life.

Weingartner's genial arrangement, the Grainger "Mock Morris" and "Shepherd's Hey" dances, the "Spinning Wheel of Omphale," by Saint-Saëns, and the "Spanish Caprice," by Rimsky-Korsakow, elicited such applause that Beethoven's dance, Dvorak's Humoresque and Schubert's "The Bee" were added as encores.

The orchestra and Mr. Stock evidently enjoyed the playing of this music as much as the audience did in listening to it.

Mme. Samaroff, Soloist

Bach, Beethoven and Wagner were represented on Conductor Stock's program for the regular concert of the Chicago Orchestra Friday afternoon. The Beethoven number was the "Emperor" Concerto, for piano and orchestra, with Olga Samaroff as soloist.

Mme. Samaroff was a worthy exponent of this work. She has gained in power and strength since she was last heard here and has retained all the poetic and delicate features which made her art so engaging before. She scored a distinct success and was recalled a number of times.

The orchestra gave to the Bach Suite in D Major a plastic and clear performance, and also played a rhythmic and stirring accompaniment for the Beethoven concerto. The Wagner were the "Faust" Overture, the Bacchanale from "Tannhäuser," the Prelude to "Tristan und Isolde," "Dreams," as arranged for orchestra by Theodore Thomas, and the "Meistersinger" Vorspiel.

These were all played with the technical precision and fine tonal balance which we have so frequently noted in this organization, and Mr. Stock read the works of the day with his usual authority.

New Concert Hall Planned

The W. W. Kimball Company has completed plans to erect on the site which it now occupies a sixteen-story building, to cost \$2,000,000, which will become one of the larger centers of musical activity in the loop district. One of the features will be a concert hall of moderate size, such as is badly needed in Chicago. The erection of the building will begin May 1.

Florence Macbeth entertained the Catholic Woman's League last Saturday at Assembly Hall, Fine Arts Building, with a group of songs, including "The Enchanted Forest," by Phillips; "Murmuring Zephyrs," by Jensen, and "Staccato Polka," Mulder.

The second "request" program was given last Sunday afternoon at the North Side Turner Hall by Martin Ballmann and his orchestra, at which the Festival Procession from Jensen's "Wedding Music"; the *allegro* from Schubert's "Unfinished" Symphony; Wieniawski's "Legende" and Mazurka; the "Rhine Maidens' Lament" from "Die Götterdämmerung," Wagner; a Slavic dance, by Dvorak, and the Second Rhapsody, by Liszt, were the principal numbers.

Carolyn Willard, the Chicago pianist, tendered to Katharine Goodson, the celebrated English pianist, and her husband, Arthur Hinton, the composer, a reception at her home. Prominent Chicago musicians present included Mr. and Mrs.

Albert Borroff, Marie White Longman, Della Thal, and Mr. and Mrs. Howard Dietrich. Miss Willard played Mr. Hinton's "Romance" and Mr. Borroff sang a number of English songs.

MAURICE ROSENFELD.

Miss Fenner Sings in Jersey City

Jessie G. Fenner, contralto, was heard recently in concert in Jersey City in connection with the school extension work in that city. Her selections were the aria from "Samson and Delilah" by Saint-Saëns, Homer's "Banjo Song" and a Lullaby by Peterhaus. Miss Fenner's voice is a contralto with an exceptional range and her songs were well chosen to display her vocal powers. She was given an enthusiastic reception.

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New York, February 6, 1915

SINGERS' SALARIES

The disruption of industry and commerce, and, consequently, of artistic life, brought about by the war has, naturally, affected not alone the power but the desire of people in some sections to patronize musical and dramatic entertainments.

So far as Europe is concerned, we know that in most of the leading cities dramatic and musical entertainments have been almost totally suspended, and even those that are given are not well patronized.

The Metropolitan Opera House has not escaped, though its great hold upon the public has been shown by the fact that on many nights the house has been virtually sold out.

As a result the directors have been forced, as was announced in MUSICAL AMERICA last week, to inaugurate a policy which cannot fairly be called one of retrenchment, but can be more properly characterized as a determination to bring a situation which is the result of previous conditions, and had become almost intolerable, to something like a reasonable basis.

The directors have determined no longer to submit to the exactions of certain of the singers, especially in the way of continually raising the prices of their services, till, in some instances, these have become excessive. There was, furthermore, the insistence by many of the artists upon a specific number of performances which the directors had conceded in the past, owing to their ability to dispose of some of these performances to the opera companies in Boston and Chicago, but which, as we know, were suspended for this season.

As was related in MUSICAL AMERICA last week, the situation was a gradual evolution from former times, when the conduct of the opera season was undertaken by individual managers, who were personally respon-

sible, though many of the wealthy stockholders were at their back and were ever ready to afford assistance.

Things, however, under these conditions, went from bad to worse, season after season, and ended in the virtual bankruptcy of the impresario. Then, as we know, the Metropolitan Opera Company was formed by a number of public-spirited and wealthy men, and has been in operation for some time past.

But this company succeeded not only to a number of contracts with artists which had been made during the régime of Mr. Conried, and also of Mr. Dippel, but they also succeeded to what may be termed a general standard of remuneration for the services of the principal singers and conductors, and which had been raised from time to time.

Under existing conditions, with the probability of a deficit, this season, in spite of the continued popularity and splendid patronage of opera, the burden became intolerable. The directors, as already announced, have not the slightest intention of breaking any of their contracts, nor have they any intention of reducing the salaries now paid to the orchestra, chorus and the minor singers. But they do feel that the time has come for a readjustment of the financial side of the opera business, so that it shall at least fairly conform to existing conditions and the public's paying power, and thus put the Opera Company on a basis where it is no longer liable to face a deficit, which it does, even under the most favorable conditions.

In connection with this there are several issues which may well be taken into consideration. One of these is, that during the last few years, through the introduction and wonderful vogue of the phonograph, all the leading singers have been in receipt, in the way of royalties, of large sums from the various phonograph companies. Indeed, some of the artists have received sums which have positively exceeded their receipts from the Opera Company, and in a few cases have been in excess of \$100,000 a year.

The directors of the Metropolitan can, therefore, claim, with justice, that the opportunity to sing in their institution is not only a direct but an indirect source of income to the singers.

In other words, an appearance at the Metropolitan is, to-day, for any artist, an advertisement of tremendous value.

Another factor which enters into the situation is that through the publicity given to artists at the Metropolitan they are enabled to obtain remunerative engagements with other musical organizations in other cities.

As against all this, however, there is a serious item to offset the artists' incomes—an item that is not generally understood, and that may be classed under the head of "commissions" to be paid to agents, principally those abroad, who made the original engagements with the Metropolitan for the artists whose services they more or less control.

With the younger artists these commissions have sometimes ranged as high as 60 and 75 per cent. With artists, of course, who have already won their position in the musical world these commissions are not so heavy; but even with such artists they range all the way from 10 to 25 and 35 per cent.

It is but just to the artists to make this statement, as it will go far to explain some of the contracts whose terms have been considered excessive by the Metropolitan directors. So that we see that much of the money which the artists earn never reaches their own pockets at all.

So far as the musical public is concerned, it may be said, with confidence, that they would not wish to see the present high standard at the Metropolitan in any way lowered. It may also be said that they regard the directors, and especially the present manager, Mr. Gatti-Casazza, with the utmost confidence; that they naturally desire the singers who perform should be not only adequately, but handsomely, rewarded, but, at the same time, they are wholly in sympathy with the directors and the management in an effort to bring the financial affairs at the Opera House to something like a reasonable, solid business basis, if for only one reason, namely, that they do not care to be, in a sense, objects of charity to the wealthy box holders and stockholders when they are paying as high as \$6 a seat to hear opera!

To all this the distinguished singers who will be principally affected by the new plan will, no doubt, object and say:

"Few of our number, after all, succeed, and those who do must go through a long period of work, struggle and self-denial, even of privation, to reach the goal. Now, when they have done so, are they to see their incomes reduced through conditions over which they have really no control, and for which they are not responsible?"

To this we would reply:

In the world of song, in this country, certainly the Metropolitan Opera House is not only a standard of artistic value, but of commercial value, which standard

is followed throughout the United States, with the result that most artists who sing at the Metropolitan are enabled to get large sums for the extra engagements that they secure from musical societies, clubs and organizations.

While the artists have thus won a large reward, the local managers, in most cases (as we showed recently, quoting the prominent manager, Mr. Behymer, of Los Angeles), have lost money or have barely come out with their expenses. In fact, the managers have only taken up many of the greatest artists without hope of adequate return, but simply to lend prestige to their list of attractions for the season.

Now, the time has come when this condition of affairs, being wholly unjust, and therefore unsound, in a business sense, must cease. Musical organizations throughout the country can no longer afford to pay the prices for the artists that they did, one reason being that the public will no longer pay the prices that have been asked, except in a few cases.

Now what follows?

The prominent artists, instead of making the money they did from a few engagements, less whatever commissions they had to pay, will now, though at a reduced rate, have so many more engagements that in the end they will make more money. Incidentally, their own vogue and popularity will be increased, so that the royalties from their phonograph records will be also largely increased.

In the entire discussion there is one guide which must not be lost sight of. This country now has over one hundred million population. Even when handicapped by the general business depression of recent years, even during the period of war, the people have manifested a greatly increased interest in music. Indeed, it is not too much to say that a great wave has passed over the country, influencing even the system of education in the public schools, which, to-day, includes music nearly everywhere. Thus professionals have ten times the audience to appeal to that they had in former years.

Finally, it should commend itself to the common sense of all those engaged, whether as singers or as players, in the musical field, that their position, their livelihood, is on a far more solid basis when the musical enterprises with which they become connected exist through the willing support of a musically appreciative public instead of through the support of a few generous millionaires and their socially ambitious families.

John C. Freund

PERSONALITIES

Schumann-Heink—Mme. Schumann-Heink is rapidly regaining her health at her home in Grossmont, near San Diego, Cal., though there is no immediate prospect, apparently, of her return to the concert stage.

Fischer—As a result of her splendid delivery of MacDowell's "The West Wind Croons in the Cedar Tree" at her New York debut recital, Adelaide Fischer, the young soprano, has been requested to make a record of this song for the Columbia Phonograph Company.

Lerner—Tina Lerner has now started on the second period of her season's tour under Loudon Charlton's management, and is meeting with marked success. In California she spent the month of December. A portion of her stay was spent at El Miradon, a beautiful ranch near San Francisco, while as much of her time as her concerts permitted was devoted to motoring and to side trips to points of interest around San Francisco and Los Angeles.

Gerhardt—Mme. Elena Gerhardt discussed American music critics in a recent New York *Herald* interview. "The critics have been very good to me. I have no personal complaint to make. But I often attend other recitals. If one note is bad they usually mention it; if once or twice a singer sings off the key they wouldn't for anything leave it out of their criticism. They are very clever; they hear much more than the average listener; but it seems to me they make too much of small defects. If I were a critic I would try to give only the broad general effect. If a singer painted a picture in tones so clearly that the audience felt the whole thing, saw it in its true light, what difference would it make if she sang one or two notes badly?"

Kreisler—A New York *Evening Post* interviewer who asked Fritz Kreisler how his war experiences had changed him was informed, among other things, that the violinist's taste in music had been directed in new paths, and that certain old paths he once followed had lost their charm. "But, even more than this," added Mr. Kreisler, "I think, I feel the jealousies and unkindness of other men. You know the smallnesses of artists, the envy which success arouses among them. I do not think there is anything which hurts me now more than to know that there are men who hate me simply because I am successful. I do not speak with egotism, please remember. What I say I feel—deeply; and since my experience of war, these jealousies have oppressed me as never before."

POINT and COUNTERPOINT

IF we may believe Otho Cushing, in his series of operatic cartoons in *Life*, "to be *en règle* this season, gowns must accord with the music." To illustrate this thesis the illustrator shows the auditors gowned à la "Carmen," etc.

For that matter, the costumes of some of the feminine box-holders are verging sharply toward the period that might be portrayed in an operatic "Adam and Eve."

Apropos of the above is Puck's quip: *Willie Willis*: "What's the difference between grand opera and musical comedy, Pa?"

Papa Willis: "In grand opera you see more anatomy from the gallery, and in musical comedy you see more from the front row."

This is the way in which the Boston *Daily Advertiser* chronicles the arrival of President Wilson's first grandchild:

MUSIC NOTES

A new soloist made his debut at the White House. He has a high contralto voice, and his rendition of "Das Hungerlied" at 2 a. m. is described as wonderfully powerful.

"You charge \$20 for giving my daughter a music lesson?"
"No," replied the professor serenely. "It is only \$5 for the lesson—the other fifteen is for having to listen."

Arturo Toscanini was once engaged to conduct an orchestral concert in an Italian city, relates "Beau Broadway" in the *New York Telegraph*. When Toscanini arrived in the town he asked the manager when the rehearsal would take place.

"There will be no rehearsal," said the manager.
"Then there will be no concert," countered Toscanini.

When the audience assembled Toscanini was not there, and the manager rushed to the conductor's hotel. There he found him in bed, with piles of books about him. Cried the manager:

"Signor Toscanini, for Heaven's sake, get ready and come to the concert!"

Toscanini did not stir.
"But what shall I say to the audience?" pleaded the manager.

"Tell them the truth—go out on the platform and say: 'Mr. Toscanini has gone to bed, and you had better go to bed, too.'"

Next day the concert was given—preceded by a rehearsal.

Thus babbles *Town Topics*:
David Sapirstein gave six piano recitals on six successive days. The piano is doing as well as can be expected.

Madge: "Why do you prefer Wagner?"

Marjorie: "Because he composes about the only kind of music one can hear above the conversation."—*Judge*.

Georgie is a New York boy who is studying music according to the most modern methods. Whenever he is near the piano he sits down and plays B and C above middle C—the same notes perpetually.

Finally, the other day, the child's mother bade him:

"Stop that, Georgie! That doesn't sound nice."

"It sounds nice to me," insisted Georgie.

"Ha! another Ornstein," ejaculated his mother.

It was a somewhat pathetic spectacle, that of Walter Damrosch and his musicians performing the "Eroica" symphony by Beethoven on a small stage with the back drop of the first act of "A Perfect Lady"—that, it may be recalled, is a scene outside the railroad station at a little place in Kansas—to give local color to the work.—*Chicago Herald*.

Probably the stage crew thought Mr. Damrosch was going to introduce a symphony "Bucolica."

This from Henry T. Finck, writing in the *Evening Post* of Leo Ornstein's music:

Concerning his "March Grotesque," an admirer says: "If we have the music of butterflies, why not toads? Why not, indeed? Or of crocodiles, and angle worms and skunks?"

Surely, a tonal reproduction of the latter quadruped would call for pungent harmonies.

W. B. Chase relates in the *Evening Sun* that when Alma Gluck and Louise Homer appeared together recently in a West Virginia city a local paper reported that an interesting number was Mme. Homer's "Chefaro" from "Orfeo et Euridice," which, the reporter added, was "by Miss Gluck."

And the writer might have gone on to say that one of Miss Gluck's favorite books is the "Iliad," written "by Mme. Homer."

Will our concert and opera audiences never learn correct deportment? The Metropolitan program takes pains to quote some admonitory paragraphs from a "Cyclopedia of Social Usage," and now Baird Leonard in the *Telegraph* comes forward with some rhymed commentaries on the same which should complete the reformation. They are:

Yes, I've heard "Cavalleria"
But the first act is a blank
Just because I couldn't see a
Thing. A never-ending rank
Of top hats, fur collars, neatly
Marcelled coiffures and aigrettes
Trode the aisle and hid completely
Everything with silhouettes.
Every music lover gets so
That his temper flashes sparks
When his dearest intermezzo
Must compete with such remarks:
"Hist! Will you please nudge that usher?
Let some air in or I'll roast!"
"It was sweet of Mrs. Gusher
To get seats behind a post!"

Does this paragraph remind you
Of your frenzy when the stout
Jolly gentleman behind you
Hummed to help Fritz Kreisler out?
And how you yourself, forgetful,
Called one ballad poorly done
To your neighbor, who, regretful,
Said the singer was his son!

Many are clamoring for a new national anthem, but why not a remade one? Here's the Boston *Advertiser's* idea of the way "America" will sound if the literacy test for immigrants is adopted:

My country, 'tis of thee,
Sweet land of literacy,
Of thee we tell
Land of the reading test,
Banish the unlearned guest,
'Till all from East to West,
Know how to spell.

TO SING LIGHT OPERA IN MONTREAL SEASON

Dorothy Maynard, Soprano, Chosen in Competition for Leading Rôles in Shubert Productions

In competition with numerous young singers, Dorothy Maynard, a gifted American soprano, was recently chosen for a season of light opera, under the management of the Shuberts, at the Princess Theater in Montreal. Miss Maynard, whose name is familiar to American audiences as that of a clever



Dorothy Maynard, Gifted Young American Lyric Soprano

actress, began serious vocal study last Summer under Mme. Helene Maigille, the prominent New York teacher, and under her instruction has made such noteworthy progress in so short a time that the Montreal engagement has resulted. She will sing the leading rôles in Rudolf Friml's "The Firefly," Victor Herbert's "Naughty Marietta" and "Mlle. Modiste" and Granichstaedten's "The Rose Maid."

Miss Maynard has also prepared a concert repertoire with Mme. Maigille and her efficiency in this work is indicated by her engagement by Eusebius G. Hood, the popular New England choral conductor, as one of the soloists for the Nashua, N. H., Festival in May.

When Josef Hofmann Played "Tipperary"

What would the packed audience at the Symphony Society matinee in Aeolian Hall have said, queries W. B. Chase, the New York *Evening Sun* critic, if they could have seen Josef Hofmann and the band an hour earlier under the skylights on the building's sixteenth floor, playing for the "movies"? The picture man asked the pianist, after "that 'Tannhäuser' stuff," if he could play "Tipperary." "Have you the music?" replied the Russian. As the man produced a copy, green as paint, Hofmann read it once through, then gave the 'Allies' war song a few variations that nearly shook the gilt letters off a grand piano. The camera caught him, and Hofmann playing "Tipperary" will be shown the world over.

Dufau and Gabrilowitsch Delight Whitworth College Auditors

BROOKHAVEN, MISS., Jan. 21.—Two unusually fine concerts in the artist series of Whitworth College occurred on January 14 and 16. The artists were Ossip Gabrilowitsch, the Russian pianist, and Jenny Dufau, coloratura soprano. Both were in splendid form and afforded their auditors keen delight.

Uses It in Her Studio

To the Editor of MUSICAL AMERICA:
I have the pleasure of reading your interesting MUSICAL AMERICA. I have good use for it in my studio.

Sincerely,
MISS ANNIE M. P. BUNDY, Mus. B.
Topeka, Kan., Jan. 18, 1915.

MME. CULP PRESENTS ERICH WOLFF SONGS

Group of Lieder by Her One-Time Accompanist Heard at Notable New York Recital

Leaving the halls of the Metropolitan Opera House, where the "Fidelio" revival was being accomplished, to hear Julia Culp's second recital of the season Enrico Caruso, Emmy Destinn, Johannes Sembach, Hermann Weil and Otto H. Kahn journeyed to Aeolian Hall on Saturday afternoon, January 30. The vast audience numbered also Olive Fremstad, Kitty Cheatham, Paul Reimers and several other noted artists.

Mme. Culp's glorious art was exhibited on this occasion in a program which differed from her usual ones. There were, to be sure, Schubert and Schumann songs, a group of each, but there was also a group by the late Erich Wolff, who officiated as accompanist for Mme. Culp for many years abroad and who died here during her first tour of this country, while he was playing for another lieder singer.

From time to time we have heard a song of this Wolff, but the opportunity has never been given till last week to judge of his music. Mme. Culp sang his "Ein solcher ist mein Freund," "Wie Melodie," "Knabe und Veilchen," "Ich bin gen Baden zogen," "Wusst' ich nur" and "Märchen." Many modern songs have been presented in recent years at song-recitals in New York, but rarely has a group of new songs been heard that was of such excellence throughout. "Ein solcher ist mein Freund," "Wie Melodie" and "Ich bin gen Baden zogen" were the biggest of the set, but the others were also admirable, "Märchen" being granted a repetition at the close of the group. Erich Wolff's music is German in feeling and full of modern harmonic interest. There is a strong melodic impulse in it and the songs are fashioned with rare skill.

Mme. Culp, at her best, delivered them in superb style, with that remarkable control which has won her a place of distinction here and abroad. Her singing of Schubert's "Nacht und Träume," "Der Musensohn," "Du bist die Ruh" and Schumann's "In der Fremde," "Intermezzo," "Waldeggespräch" and "Frühlingsnacht" were quite in the manner which we have come to expect from her. Coenraad v. Bos's accompaniments, barring certain affectations which have crept into his playing this year and of which he should rid himself, were exemplary.

A. W. K.

Earle La Ross in Two Musicales

Earle La Ross, the American pianist, recently played at two important afternoon musicales. On January 13 he appeared before the Daughters of the American Revolution at Jersey City. On this program he played a group of Chopin and a number of American compositions by MacDowell. He was warmly applauded and responded with encores. On January 29 he played at the Moment Musicales, under the direction of Ottakar Bartik, at the Waldorf-Astoria, New York.

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CLUBS OF TWO CITIES IN CHORAL CONCERT

University Glee and Orpheus Sing
Stirring Under Arthur D.
Woodruff's Baton

Male chorus singing raised to the nth power was that exhibited at New York's Carnegie Hall on January 30, when two leading clubs, one of New York and the other of Philadelphia, united to form a chorus of 165. These organizations were, respectively, the University Glee Club and the Orpheus Club. The hero of the evening was Arthur D. Woodruff, who has been the conductor of the University Glee since its inception in '94, and who this season assumed similar duties with the Philadelphia club.

President Junkin of the Orpheus declared at the smoker following the concert that it was the spirit of their "dear old conductor" (as the clubs hail Mr. Woodruff) which had brought the two choruses together for the New York concert and for the return event in Philadelphia on the following Saturday. Furthermore, Mr. Woodruff lead his singers inspiring through the finest male chorus performance that the writer has heard on a New York concert stage. And its excellence was the sublimated excellence of each of the two clubs.

One could not wish for a more stirring performance of MacDowell's "Crusaders" than that given by this big chorus. It manifested a telling virility of delivery tempered by regard for delicate nuance. The first tenors sang their grilling initial measures with good results, and the *diminuendo* achieved by Conductor Woodruff at the close was admirable. Similar in its good qualities was the presentation of Franz Mair's "Consecration of Song," which displayed the fine tonal texture of the different sections of the chorus. Another splendid achievement was the performance of the Schubert-Liszt "Omnipotence," in which Lambert Murphy, one of the University Glee's many artist members, revealed the delightful lyric quality of his voice.

Striking shorter numbers were the "Secret from Bacchus" by Bruno Huhn and three re-demanded offerings, Parker's "The Lamp in the West," an amusing "Man in a Tree" by Margaret Ruthven Lang, and "The Ring and the Rose." Throughout, the chorus's body of tone was of mellow, refined quality, its attacks were precise and its *pianissimi* remarkable. It is to be noted, moreover, that the two clubs had not been able to rehearse together until a few hours before the concert.

Incidents in the group of college songs were Mr. Woodruff's relinquishing the baton for "Old Nassau" to Otto A. Hack, the University Glee's president, who led his Alma Mater's hymn rousing, and the singing of a humorous song by Noah H. Swayne, 2nd, a former president of both clubs.

The Orpheus Club supplied the assisting artist, one of its own members, Theodore Harrison, the prominent baritone, who gave such an artistic performance as to evoke a wish that he might be heard oftener in New York. His two solo groups were supplemented by three encores. Willim Janaushek and Ellis Clark Hammann were highly musically accompanists for the chorus, and Mr. Hammann also officiated ably for Mr. Harrison, while Mr. Janaushek appeared both as pianist and organist.

K. S. C.

City of Less than 2,000 Population Boasts Energetic Musical Club

WILLIAMS, ARIZ., Jan. 23.—Rarely may a Western city of less than 2,000 inhabitants be found which enthusiastically supports an ambitious musical club, as this city does. Instructive discussions are conducted on vital topics and there are keen analytical reviews of the lives of the great composers. Opera programs have also been given and found valuable and attractive.

Red Cross Benefit Concert

Mabel Beddoe, the Canadian contralto, announced a Red Cross Benefit concert at No. 319 West Fifty-seventh Street, New York, for the evening of February 3. The artists, besides Miss Beddoe, who were announced, were Evelyn Starr, violinist, and Paul Dufault, tenor, both Canadians, and Wilfred Glenn, basso, the Cosmopolitan Quartet and Harry Hirt, pianist and accompanist.

LOEFFLER POEM ON DAMROSCH PROGRAM

"Mort de Tintagiles" Well Given
by New York Symphony—
Borwick Plays Mozart

Charles Martin Loeffler's "La Mort de Tintagiles," based on Maeterlinck's drama, was the *pièce de résistance* of the concert of the Symphony Society at Aeolian Hall, New York, on Sunday afternoon, January 31. To Walter Damrosch and to the Boston Symphony Orchestra Mr. Loeffler must give thanks for keeping his symphonic works before the public. This work, which was written as far back as 1898, seems to be the most satisfying of all of his compositions; quite apart from whether it illustrates or suggests the drama of the great Belgian poet it is modern music of a distinguished type, and it has worn well. Though its modernity, much discussed when first heard, has resolved itself now into melody, spontaneous and rich, it has a meaning for all who hear it. It would seem to be music that will last.

When first produced Mr. Loeffler had written solo parts for two violas d'amore played at the time by the composer and Franz Kneisel, then concertmaster of the Boston Orchestra. These have been re-

written and the score now calls for one viola d'amore and solo violin. The voice of little *Tintagiles* is suggested in these solo parts and Mr. Loeffler's choice of the eerie tone quality of the viola d'amore to depict this is proof positive of his gift as an orchestral writer. William Eastes, first viola of the orchestra, and Concertmaster Saslavsky performed the solo parts effectively last Sunday. The work was well received, its performance being wholly adequate and reflecting credit on Mr. Damrosch.

The soloist was Leonard Borwick, who played the rarely heard A Major Mozart Concerto in a scholarly manner. He hardly realized the poetical significance of the *Andante*, but his technical delivery was praiseworthy. The other orchestral items were Haydn's "Military" Symphony and a new scherzo, "Le Joli Jeu de Furet" ("The Pretty Game of Ferret") by Roger-Ducasse, the latter given a premier hearing. As a joke it was acceptable. One is tempted, however, to inquire whether M. Chevallard or Pierné in Paris would be likely to produce a symphonic scherzo by an American composer based on our parlor game known as "post-office," a game of the same type as that on which M. Roger-Ducasse has written five minutes of insignificant music. Mr. Damrosch made the most of it, which, in all kindness, must be recorded as being very little.

A. W. K.

Thomas Whitney Surette delivered a lecture at the Brooklyn Institute of Arts and Sciences on January 18, aided by Elfrilde Stoffregen, pianist.

THE CINCINNATI SYMPHONY ORCHESTRA

Dr. Ernst Kunwald, Conductor

ACCORDING to present indications, the number of cities wanting the services of the Cincinnati Symphony Orchestra for the season 1915-1916 will be in excess of the dates available for touring engagements. Those wishing reservations for next season, therefore, are requested to make application for time as early as possible.

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DEAN OF SAN ANTONIO'S MUSICIANS

John M. Steinfeldt Fine Example of Foreign-Born Figures in Our Music Growth

SAN ANTONIO, TEX., Jan. 26.—An excellent example of the foreign-born musicians to be ranked as American owing to his long period of service here is John M. Steinfeldt, of this city. Though born in Osnobruck, Hanover, Germany, John M. Steinfeldt is certainly a Texas musician, for he has spent twenty-seven years of his active musical life in San Antonio and is justly entitled to the rank of dean of the musical fraternity of the Alamo City.

He came to Cincinnati with his family when he was ten, studying piano and composition with Otto Singer and Bruno Oscar Klein, and later attended the College of Music of Cincinnati. He came to San Antonio for his health and soon took up the work of teaching and at the same time being organist in different churches, having held such a position in St. Mary's Catholic Church for the past twenty years. Aside from his private class, he has been at the head of the music department of Mulholland's School for the past sixteen years, and he numbers among his pupils many excellent pianists of this and other cities, not a few of his students being successful teachers.

In later years he has done some special work during the Summer with Rafael Joseffy, Isador Philipps and Moszkowski. It was due to the encouragement given him by Joseffy that his attention was turned to composition. He had submitted some of his compositions to Joseffy, who urged him to submit them to a publisher, and in accordance with this suggestion he showed them to the Oliver Ditson house of Boston and they were accepted. Several of his piano numbers now began to appear on concert programs in several of the larger cities. One of the best features of Mr. Steinfeldt's compositions is their melody.

Among his piano numbers now pub-



John M. Steinfeldt, Prominent Teacher and Composer of San Antonio, Tex.

lished may be named "La Petite Fileuse," Toccata; "Chanson D'Amour," op. 40; "A Forest Violet," Berceuse; "What the Old Mill Told," op. 41; "Le Desir," "Country Dance," "Village Wedding Procession," op. 43; Intermezzo in A Flat, Lupita, Mazurka de Salon, op. 44; "Le jeu de la Fontaine," op. 45; Two Romances—Romance Appassionata, Romance Triste, op. 48. He has also published two songs, "Ich hab dich geliebt" and "Furl your sail my little boatie."

Gadski and Hempel in Final Bagby Musicale

Johanna Gadski and Frieda Hempel, of the Metropolitan Opera; Ada Sassoli, harpist, and Frank Pollock, tenor, were the soloists in the last musical morning of the season given by A. Morris Bagby at the Waldorf-Astoria last Monday. Richard Hageman was at the piano. Mme. Gadski sang an aria from "Tristan und Isolde" and a group of songs in English, and Mme. Hempel an aria from "Marriage of Figaro" and German songs. Mr. Pollock sang old English airs and French and Italian songs. Miss Sassoli's numbers were by Bach, Pierné, Zabel, Debussy and Haselmans.

Providence Orchestra's Growth Revealed in Ambitious Program

PROVIDENCE, Jan. 22.—The Providence Symphony Orchestra, Roswell H. Fairman, conductor, gave the first concert of its fourth season in Infantry Hall on Wednesday evening, before a good sized audience. The results of Mr. Fairman's hard labors were evident at this concert. The program included Berlioz's "King Lear" Overture and Beethoven's First Symphony. They were finely played. The soloist was Albert T. Foster, concertmaster of the orchestra. He chose as his solo two movements from Max Bruch's G Minor Concerto. These he played with rare skill and tonal beauty. G. F. H.

Judith Lindblom, Mezzo-Soprano, Scores in Wanamaker Concerts

In the concerts of Scandinavian music given on January 21, 22 and 23 instant, by Director Russell at the Wanamaker Auditorium, Judith Lindblom, a young mezzo-soprano, a pupil of Mme. Ohlstrom-Renard, won a brilliant success. Miss Lindblom displayed a well trained voice of excellent quality, good style, temperament and a charming personality. She sang songs of Grieg, Backer-Grøndahl, Berg and other Scandinavian composers and was much applauded.

Lachmund Pupils in Yonkers Recital

YONKERS, N. Y., Jan. 19.—A delightful piano recital was given in the assembly hall of Public School No. 6 last evening by pupils of the Lachmund Conservatory of Piano Playing, of which Carl V. Lachmund is the director.

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Mr. Lachmund gave a brief talk in which he explained the relation of the technical and ethical sides of piano-playing and also informed his audience that the program would illustrate the progressive stages of piano-playing. Among the junior pupils heard were Marie Baines who played pieces by Presser, Gordon Campbell, with two Gurlitt pieces, Joseph Finnegan presenting a Lack piece and Anita Lachmund, who did two Chopin waltzes capably. In the higher grades Dell Lampe appeared in a Chopin Nocturne, Florence Dickinson in a Grieg number, Leda Everson in Henselt's "If I Were a Bird" and a Rachmaninow Humoreske, Marjorie Lachmund in Schumann's "Grillen" and the Chopin-Liszt "Chant Polonais," Arnaud F. Lachmund in "Switzerland" from Liszt's "Années de Pèlerinage" and Esperanza Barbarosa in Liszt's D Flat Study and Moszkowski's "En Automne." Helen Wurst, soprano, pleased in Woodman's "A Birthday" and a song by her mother, who played her piano accompaniments.

HEAR LILY STRICKLAND MUSIC

Wanamaker Auditorium Auditors Welcome Program of Her Works

A recital devoted to the compositions of Lily Strickland was given in the Wanamaker Auditorium on January 26. This was the fourth of a series devoted to the compositions of American musicians which Concert Director Alexander Russell has inaugurated.

With the exception of one organ number and "Twilight," a pleasing violin number played by Gordon Kahn, the numbers on the program were of a vocal nature. Miss Strickland's compositions were splendidly interpreted by Frances Hosea, soprano; Nevada Van Der Veer, contralto; Reed Miller, tenor; Hugh Allen, baritone, and Alexander Russell at the organ. The composer herself was at the piano.

Mr. Miller pleased the audience immensely with his singing of two negro songs, "Mammy's Prayer" and "Bout Rabbits." These two songs have a melodic individuality and are written with characteristic tunefulness. The recital was brought to a close by a quartet, "My Lassic," in which the voices of four soloists blended in an artistic ensemble.

MRS. KING CLARK MAKES HER DEBUT IN BOSTON

Soprano Praised for Interpretation of Music in Many Styles and Periods —George Proctor Assists Her

BOSTON, Jan. 31.—In the newly erected Toy Theater, on Dartmouth street, which was execrably heated for the occasion, Mrs. Frank King Clark, widow of the late American singing teacher, who held high rank in Europe, made her first appearance in Boston. With her was George Proctor, pianist, of this city.

Mrs. Clark offered an extensive and widely varied program of songs by Paradies, Rontani, Granger, Schumann, Gretschaninoff, Tchaikowski, Leoni and Beach. Mr. Proctor's numbers were by Bach, Chopin, MacDowell, Sgambati, Stcherbatcheff.

There was much interest in Mrs. Clark's appearance, and she justified advance reports of her work. Her voice is a mezzo-soprano, excellently developed, and she interprets with the authority of an experienced musician. She showed her sympathy with music of many styles and periods, and had technic ample to the demands of songs of widely different character. Mr. Proctor's performances were characterized by a pleasing tone and an amiable style. The audience was of good size.

David Bispham Returns from Interesting Tour

David Bispham has just returned from a tour of cities in Pennsylvania and New York State. He visited Harrisburg, Altoona, Ithaca and Oswego and after singing in Boston returned to New York, where he made two appearances. He then left for an extensive western trip to Michigan cities.

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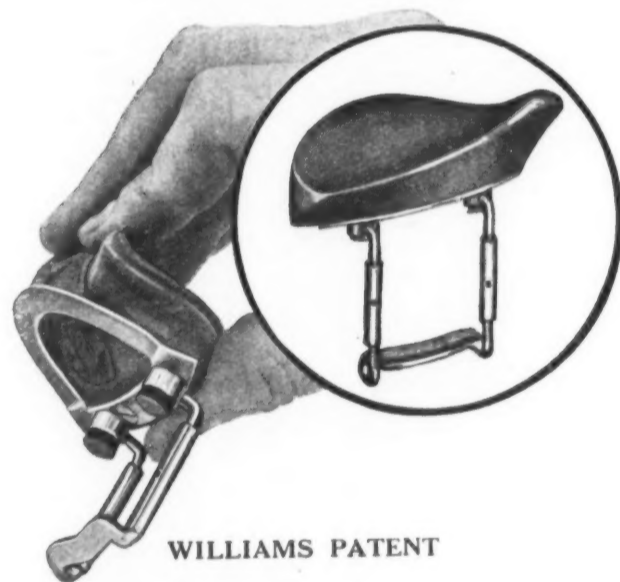
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NATIVE WORK SANG BY WASHINGTON CLUB

Bornschein-Martens "Zorah" on
Mrs. Blair's Program—Mr.
Spross's Success

WASHINGTON, D. C., Feb. 1.—The concert given recently by the Monday Morning Music Club, under the direction of Mrs. A. M. Blair, may easily rank as one of the most artistic that the organization has offered. A significant feature was the initial presentation in Washington of the cantata, "Zorah," composed by Franz C. Bornschein, the text by Frederick H. Martens. Mr. Bornschein has created what might be termed a tone poem, keeping the atmosphere of Mr. Martens with all its oriental coloring, its intensity and pathos. The interpretation of "Zorah," under Mrs. Blair, emphasized the ability of the composer. The other choruses by the club were in a lighter vein, sung with delightful abandon and charm. The visiting soloist of the evening was Inez Barbour, who gave groups of French and English songs with artistic finish. Mrs. W. H. Noble, a member of the club, contributed several violin numbers, which were highly appreciated.

Inga Orner, soprano, made her first appearance in this city in a song recital on January 26. She has a voice of sweetness, which she handles in an artistic and dramatic manner. Most of her songs were in her native Norwegian. There were also a group of English songs and the "Caro Nome" from Rigoletto, which brought out the brilliancy and power of her voice.

In the second concert of the Rubinstein Club, on January 27, a goodly portion of the program was given over to Charles Gilbert Spross, both as a performer and composer. Mr. Spross was the instrumental soloist of the evening, playing in a masterly manner the Paraphrase on "Fledermaus" Waltzes, Strauss-Schütt, Valse de Concert, Homer N. Bartlett; "Magic Fire Music" from "Walküre," "Song Without Words," of his own composition, and several others.

The vocal soloist was Joseph Mathieu, tenor, who gave a group of songs by Mr. Spross, as well as compositions by Handel and Haydn, and the "Prize Song" from "Die Meistersinger." Under the direction of Mrs. A. M. Blair, the Rubinstein chorus sang with excellent attack and ensemble "Faithful and True" and "Swan Song" from "Lohengrin," "Senta's Ballad" from "The Flying Dutchman," "Mammy's Lullaby," Dvorak-Spross, and several other choruses.

At the last concert of the season by the Flonzaley Quartet, two quartets were offered, that of Haydn, in G Major, and that of Beethoven in B Flat Major. There was also the Variations from the Quartet in D Minor by Reger. From beginning to end this concert bespoke the true musicianship of these artists.

Fritz Kreisler and Mme. Elizabeth von Endert were heard in a brilliant recital last week under the direction of Mrs. Wilson-Greene. Mr. Kreisler was such a favorite that Mrs. Greene made arrangements for a return of this artist early in February.

The recent recital of Josef Hofmann, pianist, was one of brilliancy and flawless technic.

"MOMENTS MUSICALES" PLEASE

Sixth of Series Features Albertina
Rasch, Prima Ballerina of
Century Opera

Ottokar Bartik gave the sixth of his series of musical matinees at the grand ballroom of the Waldorf-Astoria on January 29. The feature of the entertainment was the interpretative dancing of Albertina Rasch, former prima ballerina of the Century Opera Company. Miss Rasch performed two Chopin numbers and a Strauss waltz charmingly.

Alfred Ilma disclosed a splendid baritone voice in an aria from Massenet's "Hérodiade" and a group of semi-popular English ballads, receiving much applause after each number. Christine Muller, a young soprano, displayed much promise and an excellent voice in two groups of songs. Especially praiseworthy was a new song by Anselm Goetzl, "Pierrot's Serenade." Earle La Ross, pianist, played Glazounow's "Gavotte," Op. 49, and Rubinstein's "Valse Caprice," besides a Brahms and a Chopin number, all in a commendable manner.

Return of Boston Musician from Italy

BOSTON, Jan. 25.—Enrico Barraja, composer and pianoforte teacher of this city, who went abroad last Summer to visit his former home in Italy, has just returned to this city after a series of difficult experiences in his efforts to obtain a passage back.

RARE PLEASURE IN A DALLAS CONCERT

Schubert Choral Club Sings
American Works—Soloists
in High Favor

DALLAS, TEX., Jan. 20.—Lovers of music were treated to a rare concert last evening, given by the Schubert Choral Club and Helen Stanley and Frances Ingram, assisting artists. This was the second of the club's Winter series and drew a large audience. There has been a marked increase of interest in matters musical since Mr. Freund's visit to this city and the only thing now mainly lacking is a proper appreciation of local talent, as evidenced last evening in the weak applause given the club.

In the opening numbers by the club, Hadley's "You Asked Me for a Song," and A. Walter Kramer's "The Passing Hours," the ensemble was good, there was precision of attack and also attention to blending and shading. Frances Ingram sings enchantingly. Splendid technique is wedded to a voice that is round, full and sweet, and her dramatic fervor exerts a peculiar charm. Her first and second groups were much enjoyed, especially Massenet's "Twilight," Ross's "Dawn in the Desert," and Salter's "Cry of Rachel," but all her numbers were so well sung that it is difficult to make a choice. As encores she sang "Out of the Sea," Neidlinger, and "Sing to me, Sing," Henley.

The second number by the club, W. J. Marsh's "Sunset," which was accompanied by Harriet Bacon MacDonald at the piano and a quartet of violins (Mrs. W. J. Fried, Mrs. Charles Clinton Jones, Mrs. M. B. Featherstone and Edith Beilharz) was a melodious composition by W. J. Marsh of Fort Worth. The string quartet added much to its effectiveness.

Helen Stanley possesses a beautiful voice which she uses with thorough understanding and finish. Her tones are round and pure and her beautiful legato work and splendid control served to establish her in high favor with the audience. She has a most engaging personality. Here again, it would be hard to select a particularly favored number but the last group of English songs elicited such a burst of applause that a double encore was emphatically demanded and granted. Her encore numbers were "Down in the Forest," Ronald, and "Flower Rain," Schneider.

As a climax to the program came the "Flower Duet" from "Madama Butterfly," after which the singers were compelled to respond to an encore, giving the Barcarolle from "Tales of Hoffmann." Many recalls followed.

Harriet Bacon MacDonald, the accompanist, entered into each interpretation in a manner highly satisfying.

A reception was tendered Miss Stanley and Miss Ingram to-day by Mrs. Eugene Bullock, president of the Schubert Choral Club, and Mrs. J. F. Hyde at the home of the latter.

EARLE D. BEHREND.

NEW QUARTET APPEARS

Organization of Mixed Voices Heard
with Pleasure in New York

A new quartet of mixed voices, to be known as the Brahms Quartet, made its first public appearance in New York on Saturday afternoon in the Astor Gallery of the Waldorf-Astoria. The quartet, which consists of Harriet Bawden, soprano; Geraldine Taylor, contralto; Franklin Riker, tenor, and Earle Tuckerman, baritone, gave evidence of careful rehearsals and conscientious study of Garrett's "My Love's Like a Red, Red Rose," Pinsuti's "Moonlight and Music" and "Come Away, Elves," by Morgan. The ensemble was well-nigh perfect, and the tonal quality, especially in pianissimo passages, charming.

Mrs. Bawden sang Campbell-Tipton's "A Spirit Flower" and Woodman's "A Birthday," with great charm.

In Morgan's "Robin Goodfellow," Mr. Tuckerman was very effective, and met with enthusiastic approval. Arthur Leonard was the accompanist, and is the director of the quartet.

The quartet appeared recently in Yonkers before the Nappekenack Club with marked success. Among recent engagements of Mr. Tuckerman was his appearance in St. Paul's Chapel, New York, as soloist in the cantata, "Gloria Domine," by G. Tertius Noble, with Mr. Noble at the organ.

Carolyn Beebe Opens Series of Brooklyn Musicales

A program given for charitable purposes enlisted the attention of many Brooklyn society women who gathered to hear the popular pianist, Carolyn Beebe, on January 22. This program, which displayed the admirable accomplishments of Miss Beebe to their fullest, was the first of three morning musicales at which this artist will be heard and was given at the home of Mrs. Arnold G. Dana.

G. C. T.

LILA ROBESON

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Lila Robeson took the part of Azucena and measured fully up to the dramatic possibilities of the role. She has a rich contralto voice of large range and mellow sweetness. Her impassioned rendition of the part elicited much applause and expressions of approval from the audience.—Philadelphia, Pa., Evening Bulletin.

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AN IDEAL CONCERT FOR PHILADELPHIA

Stokowski Orchestra Plays Beethoven's "Fifth" and Kreisler the Brahms Concerto

PHILADELPHIA, Feb. 1.—The possibility of presenting a more delightful and satisfying symphony program than that offered by the Philadelphia Orchestra for its fifteenth pair of concerts of the season, at the Academy of Music last Friday afternoon and Saturday evening, is to be doubted. The lover of the best in music scarcely could imagine a finer combination than that of Fritz Kreisler, performing the Brahms Concerto in D, and the orchestra performing the divine Fifth Symphony of Beethoven, the hearing of which in itself is regarded here as one of the events of the season. An arrangement that made the program ideal included Schumann's "Manfred" Overture as an introduction, with Mr. Kreisler's number second and the symphony third and last.

Kreisler's supreme art already has practically exhausted the superlatives of praise. It need only be said that he was heard at his best, and that the Brahms Concerto, rather academic and "dry," when some violinists attempt it, was unflatteringly interesting and effulgent in its beauty from the first note to the last, at the hands of the great Austrian violinist. The interpretation was inspiring throughout, not the least effective being Kreisler's execution of his own intricate cadenza, which blended with the spirit of the composition and had no appearance of being introduced merely for the purpose of technical display.

Mr. Stokowski read the symphony with many touches of that individuality which he seldom fails to display, and yet with no unwarrantable assumption of liberties. It was Beethoven faithfully interpreted, but with the glow of originality from one not afraid to lift up his own torch of illumination. This was apparent particularly in the first movement, which was given with striking decisiveness, verve and sense of contrast. The horns and trumpets were permitted to blast forth the opening of certain measures with almost too much prevalence of overpowering tone, the strings at times being submerged, but on the whole the balance of rich tonal quality was well preserved. Extremely beautiful was the playing of the heart-searching andante and the last movement was unfolded with a majesty that thrilled. The audience gave vent to its feelings in a tremendous outburst of applause.

A. L. T.

RELAXATION RECITALS

Unique Innovation During Examination Week at Ann Arbor

ANN ARBOR, MICH., Feb. 1.—During the week of final examinations at the University of Michigan, an unique series of relaxation recitals has been given in Hill Auditorium, under the auspices of the University School of Music. Each day at 4:15 o'clock at the close of the examination periods, short programs have been given, most of which were in the nature of organ recitals.

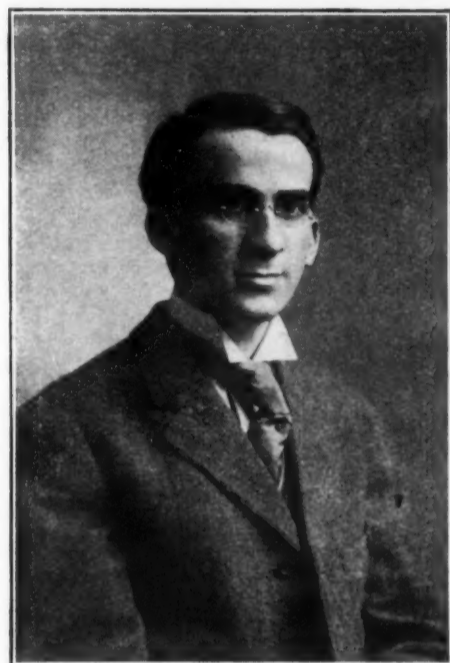
Earl V. Moore, head of the organ department, appeared in three programs, while Frank A. Tabor, a senior in the organ department, and John Alexander Meldrum, a member of last year's gradu-

ation class, each contributed one. A. J. Whitmire, of the violin faculty, appeared as soloist at one of the programs, while the series was brought to a close by the University Symphony Orchestra under the direction of S. P. Lockwood, head of the violin department. Two soloists, Mr. N. Falcone, clarinetist, and John A. Meldrum, pianist, were heard. C. A. S.

EARL BEATTY, PIANIST, MAKES BOW IN RECITAL

Long Active as an Accompanist, Philadelphian Proves His Adaptability in New Field

PHILADELPHIA, Jan. 30.—Earl Beatty, who has for some time been active in Philadelphia as an accompanist, a capacity in which he has won recognition for conscientious and competent work, was introduced as a concert pianist at a re-




Earl Beatty, Pianist, of Philadelphia

cital which he gave at the Adelphia Hotel on Thursday evening, when a large audience was present to hear him in an attractive program.

Mr. Beatty is an artist of modest and quiet demeanor, who at once attracts the intelligent listener because of his very evident sincerity and desire to please, qualities which ensure good results when backed by marked talent and efficient training, as they are in his case. He was at his best on Thursday evening in those numbers which apparently most appealed to his nature, such as the Berceuse, op. 57, of Chopin, Carreño's delightful Valse in D, and three Debussy selections, "Claire de Lune," Danse, and "Reverie," which were played with delicacy and a fair realization of the required poetry and imagination.

As the opening number, Rachmaninoff's Prelude, op. 3, No. 2, served to show a facile technic. This was followed by Schumann's Carnival, the varied phases of which were portrayed with evidences of versatile ability. Mr. Beatty also played a creditable little Barcarolle in G, of his own composition, while Foote's "Silhouettes," and "Chanson Danoise," by Herman Sandby, first cellist of the Philadelphia Orchestra, were other numbers of unique interest. The program was closed with the March Militaire, op. 51, No. 1, of Schubert-Tausig, which was well played, but without distinctive power or brilliancy, this style of composition evidently not being that in which the pianist at present excels. The audience was most attentive and appreciative, calling for an added number at the conclusion of the program. A. L. T.

Paul Graener's opera, "Don Juan's Last Adventure," won a success at its recent first performance in Frankfort-on-Main.



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VOLPE'S YOUNG PLAYERS IN AMBITIOUS PROGRAM

Young Men's Symphony Gives Beethoven "Fifth" and Other Exacting Music—Boy Pianist's Success

Carrying on the admirable work instituted by the late Alfred L. Seligman, that of training young players in orchestral routine, the Young Men's Symphony Orchestra appeared for its thirteenth season in a concert at Terrace Garden, New York, on January 31, under the able direction of Arnold Volpe. A handful of adult players reinforced Mr. Volpe's youthful performers, and the results gained were highly commendable.

Probably the orchestra was heard to the best advantage in the Finale of Tchaikowsky's Fourth Symphony, which was presented with abounding spirit. Decidedly effective, also, was the performance of the "Oberon" Overture. Beethoven's Fifth Symphony was presented in its entirety, and the orchestra's work was excellent in the main, with few lapses from good precision and intonation. Conductor Volpe had his forces in excellent control, the string section doing especially good work.

In keeping with the youth of the orchestra members was the choice of assisting soloist, Marvine Maazel. This lad in knickerbockers, who is a pupil of Mrs. Thomas Tapper, proved to be an unusually gifted young player. His medium of expression was the Mendelssohn G Minor Concerto, in which he displayed remarkable technical ease for so youthful a performer. Wisely, too, he refrained from trying to make up for any lack of dynamic power by forcing the tone. The boy's finger dexterity was further revealed in the added Rubinstein A Flat Valse, in which he exhibited a lovely quality of tone. He was recalled many times by the capacity audience. K. S. C.

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Gittelson Assists in Treble Clef Concert—Recitals by Local
Artists

Bureau of Musical America,
No. 1706 Chestnut Street,
Philadelphia, Feb. 1, 1915.

THE performance of "Boris Godounov" last Tuesday evening proved one of the most notable of the season, Moussorgsky's powerful work being superbly presented by the Metropolitan company of New York, before a large audience. This opera, which was first given here about a year ago, was repeated in response to many requests. The cast was practically the same as formerly, and the splendid chorus and fine orchestral forces of the Metropolitan company, with Polacco as the able conductor, reached the same high standard of efficiency. Adamo Didur repeated his striking interpretation of *Boris*, which is remarkable both dramatically and vocally, and Paul Althouse, as *Dimitri*, and Margarete Ober, as *Marina*, gave added emphasis to their success of last season. Other prominent members of the long cast, which was notably efficient throughout, were Leon Rothier, Andres de Segura, Albert Reiss, Pietro Audisio, Louise Cox, Marie Mattfeld and Raymond Delaunoy. The chorus, however, dominates the opera, and the manner in which the great ensembles were delivered in Tuesday evening's performance scarcely could be too highly praised, while the staging of the opera was on a scale that demanded enthusiastic admiration.

The Cantaves Chorus, the popular chorus of female voices of which May Porter is the director, provided an attractive entertainment at the Little Theater last Tuesday afternoon, when a series of "Tableaux Vivants de l'Opera" were posed by Elizabeth Fisher, of New York. In large gilt frames, set in the middle of dark green hangings, members of the chorus and several assisting young men appeared in living pictures representing characters from several of Wagner's operas, from "Faust," "La Bohème," "Madama Butterfly," "Natoma" and other operas, and as portraits by Holbein, Titan, Van Dyck, Rembrandt and Lely. The effect in each instance was highly artistic. Appropriate musical numbers were furnished by the chorus, which remained invisible, and by Elizabeth Bonner, contralto; Hattie Myers, mezzo soprano, and Enda Florence Smith, soprano, in operatic arias. A duet from "Hänsel und Gretel" was sung by Jean Douglas Kugler and Mabel Elms, and incidental music was admirably rendered by Dorothy Bible, violinist, Reba Stanger, violoncellist, and F. Marie Wesbroom and Miss Porter at the piano.

Frank Gittelson, Soloist

Frank Gittelson, the violinist, was the special soloist of the concert given by the Treble Clef, which is now under the direction of Karl Schneider, in Horticultural Hall last Wednesday evening, other soloists being Elsa Lyons Cook, soprano; Helen S. Yarnall, soprano, and Frederick Berger, baritone, all of whom were received with much favor. The Treble

Clef, a woman's chorus, which has been deservedly popular in Philadelphia for a long time, again proved its artistic efficiency, the results of Mr. Schneider's thorough training being admirably demonstrated. Mr. Gittelson played his violin with beauty of tone and rare technical facility and interpretative ability. His first number was Bruch's G Minor Concerto, which was followed by the "Havanaise" of Saint-Saëns, Bach's "Siciliano," Kreisler's "Tambourin Chinois" and several encore numbers. The audience filled the hall.

A large audience expressed its appreciation of a recital given by Dr. S. H. Lipschutz in Griffith Hall, last Monday evening, when this popular baritone had the assistance of Henry Lukens at the piano, in the presentation of a program that was of much more than ordinary interest. Dr. Lipschutz, who frequently has been heard in this city, in concert, in leading rôles with the Philadelphia Operatic Society, and as soloist with the Philadelphia Orchestra, possesses a voice of wide range, capable of dramatic effect, and having a warm, sympathetic quality. His program on Monday evening gave him an opportunity to show his versatility in German, French and English songs, among those in which he was heard to especial advantage being "En fermant les yeux," from Massenet's "Manon"; "Quand la Flamme," from "Carmen"; three songs by Hildach; Tchaikovsky's "Nur wer die Sehnsucht kennt" and a group of character songs in English by Fogel, Ware, Gilbert, Bauer and Homer. Dr. Lipschutz was fortunate in having as his accompanist one so skilled and so little inclined to self-assertiveness as Mr. Lukens.

Contralto's Successful Recital

Anna Graham Harris, a contralto whose use of a sympathetic voice is prompted by musical temperament and artistic understanding, gave real pleasure to an audience before which she appeared in recital at Griffith Hall on Thursday evening, interest in a well-arranged program being heightened by the appearance of Charles E. Knauss, pianist. Miss Harris sings with facility throughout an admirable range, in which all the tones are even and well placed. Her numbers included several in English by MacDowell, Busch, Salter and Wells. Mr. Knauss plays the piano with technical skill and mellow tone. The accompaniments to Miss Harris's numbers were ably played by Alton K. Dougherty.

Florence Peremolnick, a young violinist who has recently come before the local public, was greeted by a large audience which cordially expressed its admiration of her unusual talent, at a recital in Witherspoon Hall on Wednesday evening. Miss Peremolnick's playing naturally has the limitations of immaturity, but is already distinctly meritorious and full of promise of future attainments. An especially enjoyable feature of the recital was the piano playing of John Thompson, whose artistic ability, which has won recognition in Europe and in various parts of this country, was again demonstrated in a convincing man-

ner. Mr. Thompson, who is wholly home trained, furnishes in his thorough mastery of his instrument and the style and finish of his playing a worthy example of the sort of artist that can be produced in this country.

The second of a series of free lectures on "The Growth of Music from the Folk Song to the Beginning of the Nineteenth Century," was given by Dr. Hugh Clarke, head of the music department of the University of Pennsylvania, in the recital room of the Combs Conservatory of Music, on Friday evening. Dr. Clarke, in his very interesting and instructive remarks, was assisted in appropriate demonstrations by Virginia Snyder, soprano; Nelson A. Chesnutt, tenor, and Leroy Foote, bass.

ARTHUR L. TUBBS.

Second Wagnerian Concert at the Metropolitan

The second Wagnerian concert within a few weeks was given at the Metropolitan Opera House last Sunday evening. If the attendance was this time considerably smaller, the inclement weather was probably blameworthy. Mme. Gadski and Messrs. Sembach and Middleton were again the soloists. The soprano, in good voice, aroused plentiful enthusiasm in the songs "Schmerzen," "Träume" and "Stehe Still" and later in *Isolde's* first-act narrative, which she was induced to supplement with the Valkyrie shout. Mr. Middleton gave *Wotan's* "Farewell" in admirable style, while Mr. Sembach contributed "Am Stillen Herd," the "Rienzi" Prayer and, by the way of encore, Siegmund's Love Song. Mr. Hageman conducted the orchestra through inspiring performances of the "Tannhäuser" and "Rienzi" Overtures, the "Ride of the Valkyries" and the "Entrance of the Gods into Valhalla."

Local Soloists Aid in Baltimore Männerchor's Recital

BALTIMORE, Jan. 30.—The second concert of the season was given by the Germania Männerchor, Theodore Hemberger, conductor, at the clubhouse, Lehmann Hall, on Tuesday evening. The soloists, chosen from local musical circles, were Marguerite Wilson Maas, pianist, and Taylor Scott, baritone. Mr. Hemberger has brought the Germania choruses to a fine stage of advancement and each successive concert shows improvement in the tone production and precision of attack. Miss Mass presented a group of compositions of Paderewski, Liszt and Raff and in addition gave her very attractive and original "Berceuse," playing these compositions of with commanding style. Mr. Scott sang a group of songs consisting of MacDowell's "Thy Beaming Eyes," Sidney Homer's "Requiem," Bruno Huhn's "Invictus" and the Prologue to "Pagliacci" in an authoritative manner and awakened much applause. Mrs. Stephan Steinmuller and Adelyn Wood were the accompanists. F. C. B.

Mannes Sonata Recitals Arranged for Near Future

Among the early engagements arranged for David and Clara Mannes, the sonata recitalists, who have been having an unusually prosperous season in this their eighth year before the concert public, are Groton, Boston and Fall River, Mass.; Detroit, St. Louis, Columbus, Cleveland, Pittsburgh (Sewickley) and their eighth annual series at the Belasco Theater, New York. Aside from her concert activities Mr. Mannes is the musical director of the Music School Settlement in East Third Street, New York, and the conductor of the Symphony Club and has a long list of private pupils on the violin.

New Artists for Annie Friedberg

Annie Friedberg, the manager of musical artists, announces some important additions to her list for next season. Among them are Marta Malatesta, pianist, and Anna Malatesta, soprano. Both of these artists are of the old Italian nobility and have made successful tours in concert in Europe. Marta Malatesta was a pupil of Sgambati in Rome, but has been living for several years in Berlin.

Another Italian artist who will be under Miss Friedberg's management next season is Luigi Magistretti, harpist, who has acquired a fine reputation in Europe.

Trio Concert in Peekskill, N. Y.

PEEKSKILL, N. Y., Jan. 22.—The concert on January 15 under the direction of the Westchester Musical Bureau presented a trio consisting of Florence McMillan, pianist; Eduard Dethier, violinist, and Willem Durieux, 'cellist, assist-

ed by Mary Gowans, soprano. The chief work of the evening was done by the trio, which played a movement from a Schubert Trio and the Elegia and Finale of the Arensky Trio. In this they displayed a fine ensemble and command of tonal shading. The 'cellist and violinist were heard in solos and also in the Passacaglia by Handel for both. Miss Gowans sang an aria and a group of songs.

Success of Weldon Hunt's Pupils

BOSTON, MASS., Jan. 30.—Weldon Hunt, the Boston singing teacher, is having the busiest season he has ever had. In addition to a large class of students Mr. Hunt's former pupils, Carolina White and Beatrice Wheeler, both of the Chicago-Philadelphia Opera Company, have been working with him this season preparing concert and recital programs. Many of Mr. Hunt's pupils have important church positions. Among his concert singers is the charming young soprano, Ethel Bentley, who has sung frequently in the South and West.

Club Engagements for Annie Louise David

Annie Louise David, the harpist, has been engaged to play next week at the Montauk Club, Brooklyn, on Monday evening; with the Apollo Club on Tuesday evening, and on Wednesday evening at the concert of the Men's Club of the Cathedral of St. John the Divine, New York. One of Mrs. David's pupils who is meeting with unusual success is Anna Welch, fourteen years old, who has won high praise from Mary Jordan, Anna Case, Frederic Martin and David Bispham. Miss Welch will be heard in concert in New York next season.

Mr. and Mrs. Mannes in New Britain

NEW BRITAIN, CONN., Jan. 31.—David and Clara Mannes gave a recital under the auspices of the New Britain Teachers' Club, on January 26, in the Grammar School Hall. A very large audience heard the violinist and pianist, whose program was possessed of striking interest. W. E. C.

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Brooklyn Eagle, Jan. 16, 1915

GOODSON

Chicago Tribune: Jan. 19, 1915

Three Chopin Etudes, his Mazurka in A minor and the Scarlatti Capriccio, which she repeated, were thrillingly done.

Chicago Examiner: Jan. 20, 1915

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Advertiser Journal: Auburn, Jan. 10, 1915

Miss Goodson is certainly one of the greatest pianists that has ever appeared here, and the advance notices were quite justified in comparing her with Paderewski.

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ZACH ORCHESTRA IN AN ILLUSTRATIVE CONCERT

Instructive St. Louis Lecture on Instrumentation—Elena Gerhardt and Clarence Whitehill in Recital

ST. LOUIS, Jan. 30.—The Symphony Orchestra having no regular concert this week, the management decided to offer on Friday evening an innovation in the form of a lecture-concert on the subject of instrumentation. Each instrument was explained in an interesting manner by Victor Lichtenstein, members of the orchestra illustrating. Mr. Zach chose a program designed to bring out the uses of the various divisions of the orchestra, concluding with a number (Rimsky-Korsakoff's "Spanish Caprice") for the entire orchestra. It was perhaps the most instructive entertainment of its kind that has been given for the St. Louis public.

Concert patrons were treated to a joint recital last Saturday night which was pronounced artistically one of the most pleasing that has ever been heard in St. Louis. It served to present Elena Gerhardt, *lieder* singer, and Clarence Whitehill, the American baritone, neither of whom had been heard here in recital before. Mme. Gerhardt's delightful singing of that particular class of songs in which she has specialized was a joy to hear and she was received with warm applause after each group. Her first group consisted of four songs by Beethoven, her second of songs by Handel, H. Carey and Rummel, and her third was a superb interpretation of four songs by Richard Strauss. She added several extra numbers.

Mr. Whitehill's voice was highly successful in a group consisting of "Lord God of Abraham," from "Elijah"; "Chant de Touraine," by Massenet, and "Vision Infernale," by Zandonai, and also in three English songs, "Since You Went Away," "Uncle Rome" and "Bedouin Love Song." He concluded the recital with "Wotan's Farewell" from "Walküre." Recitals in St. Louis have never as a whole been great successes, but this one proved delightful from every standpoint and was exceptionally well attended. H. W. C.

Concert Appearance of Kathryn Platt Gunn, Violinist

Kathryn Platt Gunn, the gifted violinist, has been adding new laurels to her reputation during the month of January, appearing on January 9 in a recital under the auspices of the Arista Music Club at the Eastern District Y. W. C. A., Brooklyn, at St. James Church, Brooklyn, on January 10, and before 1,500 pupils of Manual Training High School, Brooklyn, on January 15. In these recitals Miss Gunn played with splendid success compositions by Wieniawski, Kreisler, Friml, Rehfeld, and others. The recital before the Arista Club was

made interesting by the violinist's giving a sketch of the lives the various composers represented on the program before playing their works. At St. James Church the works heard were Ganne's "Extase," Matys's Notturmo and Massenet's "Thais" Meditation, Marion T. Marsh, harpist, and Wm. C. Bridgman, organist, appearing with Miss Gunn.

PUPIL OF CARRENO WINS FAVOR OF A VIRGINIA AUDIENCE



Florence Larrabee, Concert Pianist, Now Appearing in This Country

PETERSBURG, VA., Jan. 25.—Florence Larrabee, pianist, was the stellar attraction of a musicale given by the Music Club of this city on January 20. The audience, which included many prominent persons of the State, enjoyed thoroughly the program presented by Mrs. George Plummer, Mrs. Massie, Mrs. E. S. Bowling, Mrs. Howard Wright and the Misses Kimble and Couch. Especial interest, however, attached to the artistic playing of Miss Larrabee. Her numbers included the Liszt "Tarantelle," the Chopin "Black Key" Study and the dainty "Music Box" of Emil Sauer, to which she was compelled to add additional numbers. Miss Larrabee is a pupil of Teresa Carreno, under whose tuition she has been during the past few years. Previously she studied in Boston under Carl Stasny. She has appeared, in 1909, with the Boston Symphony Orchestra, and is engaged for a series of recitals in February in Petersburg, Philadelphia, Boston and New York.

SOPRANO AND 'CELLIST ARION CLUB SOLOISTS

Mrs. King Clark and Leo Schulz Assist Chorus and Orchestra of New York Organization

Mrs. Frank King Clark and Leo Schulz were the soloists of the second concert of the season of the Arion Society, New York, on Sunday evening, January 31. An excellent program was participated in by the male chorus of the society, Joseph Davis, conductor, and the orchestra, Richard Arnold, conductor.

Mrs. King Clark made a splendid impression in Schumann's "Widmung" and "Der Nussbaum," Brahms "Ständchen" and "Botschaft," following these with two American songs, A. Walter Kramer's "A Nocturne" and Mrs. Beach's "Ah, Love But a Day" and two modern German songs, Hans Hermann's "Das war der Tag der Weissen Chrisanthemen" and "Beim Tanz." Her lovely voice, admirably produced at all times, and her distinguished interpretative ability won her a very favorable reception and she was encored after the second group.

For Mr. Schulz, the excellent 'cellist, there were opportunities in Tchaikowsky's "Variations of a Rocco Theme" and short pieces by Gluck-Schulz, Schubert-Schulz and Popper to display his finished technic and full and rich tone. Walter Kiesewetter played excellent accompaniments for both of the soloists.

The chorus sang songs by Schubert, Dürner, Storch, Wengert, Spicker, and, as a final offering, Grieg's "Landsighting," the baritone solo sung by Theodore von Hemert. Mr. Davis, who is taking the place of Richard Trunk, now detained in Europe, has done excellent work with his singers, the attacks being precise and the quality of tone being smooth and sonorous. The Spicker and Dürner choruses were especially well sung. Beethoven's "Egmont" Overture was the orchestra's best offering, rivalled by the manner in which the "Angelus" from Massenet's "Scènes Pittoresques" was performed. Mr. Arnold held his forces well in hand and produced results which spoke volumes for the musicianly training to which he has subjected them.

Frieda Hempel's Coach Locates in New York

W. Freytag-Frey, who has made a high reputation for himself in Europe in coaching leading operatic artists, among them being Frieda Hempel of the Metropolitan and of the Royal Opera of Berlin, and Clair Dux, first lyric soprano at the Royal Opera, Berlin, and

Covent Garden, London, has come to America for the purpose of opening a studio. He will give attention to voice culture, tone production, breathing, diction and interpretation. He has opened a studio at No. 30 West Sixty-eighth street.

HARRY CULBERTSON'S ARTISTS

Bori, Segurolo and Tilly Koenen Among Chicago Manager's Offerings

CHICAGO, Feb. 1.—Harry Culbertson, manager of artists, announces an important list of artists for his bureau for the coming season. Lucrezia Bori, soprano, and Andres de Segurolo, baritone, both of the Metropolitan Opera Company, will be under his direction for concerts from October 1 to November 4, 1915. Tilly Koenen, the eminent Dutch contralto, will appear in concert during the entire season, as will also Jenny Dufau, coloratura soprano, Oscar Seagle, baritone, Thuel Burnham, pianist, Frederick Morley, the English pianist, Cornelius Van Vliet, 'cellist, and Hugo Kortschak, violinist.

The Zoellner Quartet, which has been under the management of Mr. Culbertson for several seasons, during which it has played numerous concerts, will spend its fourth season in America and will have an extensive tour.

The other artists who will complete the list are Dorothea North, soprano; Clara Clemens, soprano; Irene Jonani, soprano; Bert Williams, organist; Enrico Aresoni, tenor; the Misses Reynolds, in duet recitals in costume; Willoughby Boughton, pianist; the Weber-Larkin recitals; Amy Emerson Neill, violinist; George Frederick Ogden, piano lecture recitals; Malvina Parry, mezzo-contralto, and the Blattner illustrated lectures on Japanese life.

Ganz Returns to Pacific Coast

Since Rudolph Ganz filled a series of engagements on the Pacific Coast in November repeated requests have been made to Manager Charles L. Wagner for his return, and this has finally been arranged for February 7, when the Swiss pianist will play Beethoven's "Emperor" Concerto with the San Francisco Symphony Orchestra. Following this come three more San Francisco appearances, another with the Symphony Orchestra and two in joint recital with Albert Spalding, violinist. In addition to these Mr. Ganz will give concerts in San Diego, Cal.; Portland, Ore., and Tacoma, Wash., and several other Coast cities.

NEWARK OVATION FOR LUCY GATES

"AGAIN SHE DEMONSTRATED THAT SHE MUST BE CONSIDERED AMONG THE WORLD'S GREAT ARTISTS"

THE NEWARK SUNDAY CALL SAYS:

"Miss Gates proved to be the bright particular star of this occasion. Gifted with an engaging personality, a voice of exceptional range and lovely quality, she quickly demonstrated that the prognostications relative to her ability were not exaggerations. In her aria, the Czardas from Johann Strauss' opera, 'Fledermaus,' she displayed a coloratura of remarkable clarity and bell-like clearness. The final high D was taken with ease, and her singing aroused great enthusiasm on the part of the audience. But it was when Miss Gates sang her group of four German songs that the storm of applause appeared unending. Miss Gates chose Schubert's 'Heldenoeseln,' Schumann's 'Volksliedchen,' Max Reger's 'Marie's Wogenlied' and R. Strauss' 'All mein Gedanke, mein Herz und mein Sinn.' In the 'Heldenoeseln' her diction was particularly clear and her interpretation of the poem exquisite. Her voice in these compositions took on a warmth which is usually lacking in coloratura voices. After this group Miss Gates added Eckert's 'Echo Song,' a 'bravura' number in which opportunity for coloratura display is ample. Again Miss Gates demonstrated that she must be considered among the world's great artists. Wonderful was the dexterity of her vocalization and superb the clearness of the tones. It was a performance such as may seldom be heard. It is to be hoped that Miss Gates will appear in Newark again."

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Daily Eastern Argus, Oct. 8

"The first soloist appearing for this programme was Cuyler Black, a young tenor, who is an artist of the highest order. He possesses a voice of pure lyric quality that was heard to advantage in the aria from 'Pagliacci' by Leoncavallo, and at once made a distinct impression with the audience. At the close he was greeted with tremendous applause."

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PASTISM

As Explained by One of Its Disciples

An Adventure on a Suburban Train

By Frederick H. Martens

OF course I have read a little about this "Futurism" business in music, but "Pastism" is something I heard of for the first time in my life last Friday night. According to that broad classification which divides all music into wild or professional and tame or amateur, I belong to the latter class. I am a 'cellist, strictly domestic, and only do house-music. Friday evenings, instead of taking the 5.43 train for my suburban home I remain in New York and at the home of a friend while away some happy hours in playing duos for two 'cellos—a professional would say "celli," I suppose—by Romberg. The evening gains a slight Bohemian flavor by eleven, when bows are laid aside for Pumpnickel and Leberwurst sandwiches and some glasses of a mild urban brew. I leave my friend's home in time to catch the 12.18 to Bellmarsh.

The 12.18 is a splendid train for me; the 12.54 is invariably crowded, but in the 12.18 I can always turn over a seat in the smoking car and make my 'cello comfortable. Last Friday I had just done this, and had settled down contentedly to glance over *The Bellmarsh Bellows*, our local paper, when a strange individual entered the car. He was large and his whiskers were shaggy, his attire had a world-weary look and there was a wild gleam in his eye. As he drew near me I noticed that his breath ran up and down a full-tone scale of alcoholic inflections. I was sincerely hoping that he would pass by my seat—such people always want to talk to one—when he spied my 'cello, and before I could utter a protest sat down beside me. I buried myself in *The Bellows*, but to no avail. He soon nudged me. "You a musician?" he queried. Somehow everybody knows you are musical if you carry a 'cello. I replied coldly that I played a little upon the violoncello.

"Vulgar instrument, the 'cello," remarked my hirsute interlocutor familiarly, "so sentimental! Always makes me think of a stout contralto, with its eternal sighing and sorrowing. The organ may be the king of instruments, but the 'cello is the instrumental sob-sister!" His unkind remarks annoyed me, but then one must humor these people who are—well, a little out of themselves, you know. They're often quick to take offence, and there's something so rowdy about a quarrel in the smoking car of a suburban train. Besides, anything of the kind would be all over Bellmarsh if it happened, because the guard's wife is the sister of the postman on our route. You know how things travel in a small town. So I spoke up pleasantly, and asked if he were musical himself.

"Musical, my boy?" said he, laying a large red hand confidently on my knee, "I'm more than merely musical. Now, you are what might be called 'musical,' that is to say in a small, half-baked suburban sense you have the raw elemental glimmerings of tonal appreciation. I am not 'musical'—I am a musician! I can honestly say that I know everything there is to be known about music. There is nothing I cannot do, there is nothing I cannot write. To put it modestly I could make the music of Eric Satie and Leo Ornstein look as old-fashioned as Mozart's *Les Petits Riens*, if I chose to compose in their effete modern style. I could take one of Goltermann's sugared musical prunes, sting it with the acrid potency of my genius, as the wisp does the Smyrna fig, and turn it into a symphonic gall-

apple which modern concert audiences would crowd to hear. And to make a composite arrangement of a Schönberg quartet and a Strauss tone-poem for six hands, one piano, and preserve every bit of orchestral color I'd find the merest child's play. Take it from me, my boy, I am some musician!"

He paused. I must confess that his words impressed me. I made the flattering inarticulate sound I always use when I hurriedly pass the Presbyterian minister in Park avenue on a Sunday afternoon, and am afraid he may ask why he did not see me in church that morning. The stranger seemed satisfied with my response, for he drew from an interior pocket of his very shabby coat a long flute-like instrument, rudely carved of wood, and held it out to me with an impressive gesture.

The Boko

"You would not believe that I am probably the only white man who can play the boko?" he queried. "Indeed, I would not," I assented. "Well, I am. The boko, this humble reed, almost miraculously saved me from becoming a Futurist. Before I encountered it, in my ignorance I had mastered every principle of Futuristic music, and was about to compose three great Futurist works when I found salvation. I saw the light of artistic truth and, heaven be praised, I am now a Pastist!"

"But what is a Pastist?" I asked. For I could not imagine what a Pastist might be.

"I can best answer your question by showing you how I ceased to be a Futurist," said the stranger, breathing so heavily that it seemed as if the spiritual essences of a thousand *pousse-café*s were circling about us. "As I remarked before, I had planned three great Futuristic works: The first was to be an impressive choral composition, 'Gnawed Olive Pits,' the themes of which had occurred to me in Italy. The only concession made to ordinary instrumental conventions was an orchestra of piccolos playing pizzicato. I intended to give it its first hearing in Pittsburgh, and a squad of boy-scouts had been drilled to discharge beans from muted air-guns against a tin screen during the soprano solo, in order to get the exact tone-color of the pits dropping on a mosaic floor after they had been gnawed. The second work I had planned, 'The Deuterogamy of the Doodlebug,' was a Satieesque symphonic poem. The roarers, screamers and whistlers had been scored in for me by Piatti himself, and using Russolo's *froisseur*, the instrument which makes the sound of crackling paper as a basis, I had built what I called a *Doodlemeutrier*, which reproduces the exact tonal color of a Doodlebug being crushed by hobnailed boots. This was for the climax. It seemed very effective to me at the time, I remember, ringing out with wild dramatic appeal above a cacophony of insect murmur."

"But it was the planning of my third work which led to my abjuring the heresies of the Futurist cult for the bright white light of Pastism. This composition was to be my *magnum opus*. It was to combine all existing conventional choral, symphonic and terpsichorean means of musical expression with those of the Futurist orchestra in one great *blamage*. The subject was wonderful—'The Wishbone and the Breast.' Think of the possibilities! Like Strauss's 'Légende de Joseph,' it was to symbolize, only in a far more recondite and artistic manner, the struggle of dual personality within one frame. What a

wonderful field for expressive musical handling, I thought. The eager, pliant bone, embedded in the inert mass of tissue, yet wild to break its bonds, yearning to escape the thralldom of the flesh, longing to meet the beautiful and tragic fate of being torn apart by unknown hands, if it might only bring a gleam of joy to some human creature who had wished a wish upon its larger half! And the cold, marble breast, selfishly intent upon its own interests, crushing the noble aspirations of the philanthropic ossicle through the sheer, crass brutality of matter! Think of putting all that, and more, into tone! Even now at times I almost regret I never wrote the work.

"Yet, after all, I am glad I did not. In studying out the preliminary details I decided that in the great duo between bone and breast I could obtain the peculiar timber for the ossular voice only by using the boko. Now the boko is unknown in civilized lands."

I felt sure he must be right in this because I have a book at home called "How to Vamp," and there is no mention of the boko in it.

"I went to Africa, the home of the boko," continued the stranger, "and spent a year in the wilds of Mamalololand learning to play and appreciate it. And in doing so I little by little came to realize that Futurism in music is a fallacy." I asked him why.

"I will tell you," he answered solemnly. "There are three kinds of music, and of these only one, Pastistic music, is the right kind. There is music as it is commonly accepted everywhere. It runs from rag to Rebikoff and there it ends. Strauss, Debussy, Schönberg and all the rest, in the eyes of the Pastist, are merely so many Goltermanns, who scale-drunk and mad with harmonic hashish, run amuck among the tonal systems. I have no use for them. Musical Futurism is, of course, nearer the real idea, but, ah, how far it falls short of the true ideals! It bases its art on noise—this is as it should be—but, alas, it is the noise of modern civilization, the greatest agglomeration of mechanical artificial and unpoetic noise imaginable, the very antithesis of real noise!"

A Noisy Noise

"You have no doubt heard the saying: 'A noisy noise annoys an oyster!' Its trite alliteration conveys a truth worthy of Maeterlinck. A noisy noise, such as Futuristic music makes, annoys because of its utter absence of the true poetic inflection. And the true poetic inflection we find only in the primal noises of nature. Occasionally, by chance, the Futurist picks up a fair bit of sound among the noises of civilization. The 'murmocrank,' which reproduces the hollow groan of the protesting wash-ringer, almost seems to give a soul to the inanimate domestic machine. But when you hear my 'megasobophone,' in which science and imagination unite to reproduce the sigh of the awakening protoplasm—ah, my friend, then you'll realize that only in the natural noises of the Past lies music's future salvation! And in nature the further we go into the Past the purer all true sound becomes!"

"To the ear of the Pastistic purest there is a tremendous difference between the reconstruction of a mammoth's snore and that of the puff of a locomotive. One speaks with the voice of divine nature, the other with that of the man-made smokestack. Now Pastism knows no smokestacks; it is based on the noise of nature only. And just as the American stomach is protected by a pure food law the American ear should be protected by a pure noise law. I am drafting a 'Constitution of Correct Cacophony,' to appear in the first issue of the 'Pastist Magazine,' and no advertisements will be accepted from instrument makers who deal in any but pure-sound-producing instruments. Purity is the whole creed of Pastism. Nature's ancient, healthy, uncontaminated, cleansing wealth of sounds. Yes, Nature's sounds, old and new, but preferably old, the only 'passionate but pure' ones, are the ideal of the Pastist!"

He spoke with enthusiasm and waved his boko in the air. I was annoyed to see some of the poker players who occupied seats near us look around and grin, and did not regret that the guard had just opened the door and cried "Bellmarsh!" As I dragged my 'cello over my seat-mate's knees, I assured him that I had enjoyed his company. But, following his outburst, he had already sunk into a species of lethargy, and only murmured: "Pastism—passionate—pure!" I could not help but reflect, as I hurried from the train, that in spite of his alcoholic aura he spoke like a person of culture. I wished I had understood more of what he said, and wondered whether we would ever meet again. And come to think of it, he never told me how the boko happened to make a Pastist of him.

First Performance of HENRY HADLEY'S "Salome" in San Francisco



Photo by Moffett

CRITICAL OPINION:

San Francisco Examiner.

It is no easy matter to take the measure of a contemporary, especially if we see him every day and note that he shares the ways and manners and idiosyncrasies of ordinary humanity. For that reason I should prefer the estimate placed on Henry Hadley's "Salome" by Wassily Safonoff, to that, say, of the clubman or concert-goer who, because he sees the composer in the flesh and notes him little different outwardly from his brethren, thinks the work cannot possibly have any claim to exceptional distinction. Safonoff is one of the most distinguished conductors of our day and he has played Mr. Hadley's "Salome" all over Europe.

The work was given its first performance here in San Francisco at yesterday's concert of the Symphony. It made a deep impression, not only on the audience, but among that gathering of musical experts, the orchestra itself. Written shortly before Richard Strauss penned his opera of the same name, Mr. Hadley's work contemplates the grisly Bible story from the angle of the tone-poet, who must tell his tale exclusively through the medium of the instruments.

Night and Mystery are fellow actors in the drama with Salome, John and Herod, and each diffuses its characteristic atmosphere. The Night music for fagottos; the strain for English-horn which links the figure of the young princess with the feeling of mystery; the solemn utterances for trombone which tell of John; the love ecstasies of Salome and the dithyrambic passages for bass clarinet which bespeak the passion of Herod, are no mere arbitrary themes, but music born of sheer portie necessity.

BEAUTY AND TERROR.

The "Salome" score is an eloquent document, compact of beauty and terror; it is a tonal fabric logical in its weaving, moving from beginning to end with an ever deepening sense of tragic significance. The composer has manifestly served his apprenticeship in the school of Wagner; but he thinks melodically in his own idiom and what he has to say compels attention. After weeks of poring over the score, yesterday's admirable performance revealed points of interest which had escaped my glance. For example, the exasperated sexuality in the notes of the clarinets in the Salome music was finely illustrative of Oscar Wilde's text, and the death of John was as gruesome a piece of writing as I have ever heard.—REDFERN MASON.

H H H

San Francisco Chronicle.

Hadley's ingenuity with his orchestra is so close to the powers of Strauss that on this point there is as little to choose between them as there is to select between the way either of them kills Iokanaan (otherwise John the Baptist). Strauss cuts his throat with a big fiddle bow drawn across the held string of a double bass. No note that is appreciable to the human instinct for tone is heard, but a caterwaul of indescribable horror, such as Poe's black cat might utter, results. Hadley accomplishes the same ends with two dissonant trumpets, into the mouths of which are thrust foreign substances—musicians would say the trumpets were muted.

Yet, in some particulars, and technically, "Salome" is the biggest work Mr. Hadley has offered of his own creation. It is great in all musicianly qualities that can be expressed technically. His grasp of the instrumental possibilities of the orchestra is tremendous; his employment of the artifices of modern composition is consummate; his command of dissonance is great to the point of unabashed discord; his harmonic substance is many voiced, and the effects he aims at, he hits. His theme, which may be intended, and probably is, to represent the voice of John the Baptist shouting denunciation from the well is more impressive than Strauss' motive of the same import, and his version of the dance of the seven veils is vertigo in music. Finally, his suggestion of a love theme—if such indeed it is—lacks nothing of sensuality in song.

He is like a glorious singer imposed upon by an unworthy song.—WALTER ANTHONY.

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KREISLER RECEIVES RICHMOND TRIBUTE

Welcomed with Open Arms in
Concert with Mme. Van Endert
and John Powell

RICHMOND, VA., Jan. 26.—Richmond welcomed Fritz Kreisler with open arms last night in the City Auditorium, when, with Elizabeth Van Endert, soprano, and John Powell, Richmond's distinguished pianist, he gave his first recital in this city. It is needless to say he received a tremendous ovation at his first appearance, for there are few in Richmond who have not felt or been told by their fathers of the horrors of war and a wave of sympathy went out to the soldier-violinist.

Though never deigning to smile, Mr. Kreisler seemed moved at the reception accorded him. He opened with Vivaldi's Concerto in C Major, and to the writer, who has heard him many times, he seemed not in his usual form. Not until he had reached the third number of his group, Rondo in G Major, Mozart, did he seem the Kreisler of old. He amazed us in the Tartini's "Devil's Trill," with its tremendous difficulties, his double trilling fairly taking one's breath away.

The real gems of his concert were in his last group, composed of the "Indian Lament," Dvorak-Kreisler, his own two "Slavonic Dances" and incomparable "Caprice Viennois." His audience refused to leave until he had added the "Humoresque," which was the "Humoresque" as Dvorak wrote it. His other number was a Paganini "Caprice," in which he reached the loftiest heights of technical and musical expression.

Rarely does one have the pleasure of hearing such purely beautiful singing as Mme. Van Endert's. *Agathe's* aria from "Der Freischütz" struck a popular chord, and though a threadbare melody it seemed to breathe with new life and beauty with the singer's exquisite interpretation. Her splendid diction was gratefully noted in Roger's "Autumn," Leoni's "The Leaves and the Wind," Strauss's "Ständchen" and Humperdinck's "Wiegenlied." To say she was well received puts it mildly, the numerous encores speaking for themselves.

John Powell opened the program with Schumann's "Etudes Symphoniques," and received seven recalls. He declined to add an encore until practically forced to do so later, after his thrilling performance of the Schubert-Liszt "Waltz" and "Marche Militaire," Schubert-Tausig. Mr. Powell never played better, his technique never came so near perfection, nor has the soul of the musician reached such heights of expression as last night. He was playing to those who loved his art and appreciated his great struggle for the position he now holds in the musical world. It had been three years since last he played here with Zimbalist, and those years have been well spent, judging by the mature artist who played for us last night.

NORTH CAROLINA WOMEN SPONSORS OF NEW CHORUS



Ladies' Choral Club of Charlotte, N. C., John George Harris, Conductor

CHARLOTTE, N. C., Jan. 26.—The Ladies' Choral Club of this progressive city has been organized with the following officers: Mrs. J. L. Keerans, presi-

dent; Martha Mae Carr, secretary; John George Harris, conductor; Sallie K. Dixon, accompanist. It is under the auspices of the Women's Club and the

Y. M. C. A. of Charlotte and embraces many of the leading singers of the city. The first concert was given on Thursday evening, January 21.

The Gesang Verein of Virginia had planned a banquet for Mr. Kreisler, but, owing to the violinist's condition, was compelled to cancel the event. Richmond is taking off its hat to Hubert Betts, the young local manager, who was responsible for Mr. Kreisler's appearance.

G. W. J., JR.

Paul Draper's Third Program a Gem

Paul Draper, tenor, gave his third *lieder* recital in New York on January 28 in the Little Theater. Mr. Draper has a genius for making programs; on this occasion his offerings were from the works of Bach, Moussorgsky and Schumann. The wonderful "Songs and Dances of Death," by the composer of "Boris," were sung with much artistry. So were Bach's "Bist du bei mir" and "Todessehnsucht" and the Schumann songs. The audience was enthusiastic.

B. R.

Armenian Artists in Concert

A concert with Armenian participants was that given on Sunday evening, January 24, at Aeolian Hall, by A. Chah-Mouradian, tenor of the Paris Grand Opera, assisted by Rose Hagopian, soprano, A. Foundouklian, baritone, A. Costikyan, pianist.

Mr. Chah-Mouradian, who is an Armenian tenor, sang compositions by Wardabet, Bizet, Bemberg, Lalo and Leroux. His singing is that of the typical tenor of the smaller French opera houses. He was roundly applauded after his several numbers. Miss Costikyan possesses an excellent technique which she displayed in a Chopin Scherzo and a Liszt Rhapsody. Airs from Diaz's "Ben-

venuto" and Massé's "Paul and Virginia" were delivered by Mr. Foundouklian and proved him a singer who makes up by his interpretative ability for rather limited vocal gifts. Miss Hagopian, an artist-pupil of Percy Rector Stephens, scored a decided success in an air from Puccini's "Manon Lescaut" and songs by Cadman and Grieg. She used her voice well and sang with considerable feeling and temperament. Carolyn Kaempfert played the piano accompaniments effectively.

Popular Artists Score in Neighborhood Concert

Edith Bennett, soprano; William Simmons, baritone, and Lucille Collette, violinist, were the artists who appeared in the concert under the auspices of the Kips Bay Neighborhood Association at Public School 27, New York, on Friday evening, January 22.

Cannot Do Without It

To the Editor of MUSICAL AMERICA: Enclosed find two dollars for renewal of my subscription to your paper. I have enjoyed its weekly visit so much that I feel that I cannot do without them.

Wish you even greater success in this New Year than you have had in the past. Respectfully, RUTH WILLIS BROWN. New Albany, Ind., Jan. 4, 1915.

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JULIA CULP AROUSES KEEN ENTHUSIASM IN SYRACUSE

Noted Mezzo-Soprano Makes Profound Impression—Two Club Concerts and Joint Recital

SYRACUSE, N. Y., Jan. 20.—On Friday evening the appearance of Julia Culp before the members of the Morning Musicals proved a rare treat. Every available space in the hall was filled and she made a profound impression. No singer here in years has been received with such genuine enthusiasm, or given keener pleasure.

Mrs. John R. Clancy, president of the Morning Musicals, opened her house this week for a complimentary concert given to Beulah Dodge, contralto, of this city. Those assisting were Eloise Holden, soprano; Harry Wisehoon, tenor; Ralph Stilwell, baritone; Albert Kuenzlen, violinist, and Madeleine Marshall, a talented young pianist.

The last meeting of the Salon Musical Club, held at the home of Mrs. Horace White, was Oriental in character. Some of the poems of Rabindranath Tagore were read by Mrs. Harold L. Butler, a paper on the personality of Tagore by Mrs. Cornell Blanding, and a talk on Hindoo music by Mrs. Harry L. Vibbard. Songs by Carpenter, Ronald and C. Linn Seiler, with words by Tagore, were sung by Mrs. Thomas Cranwell, Mrs. Gail Porter and Mrs. William Cor-

nell Blanding. Mrs. Martin Knapp played melodies on Indian themes. The program, arranged by Laura Van Kuran, ended with the Grieg Sonata for violin and piano played by Gertrude Woodhull Dudley and Mrs. James Barnes.

Wednesday evening a recital was given by Charles Anthony, pianist, of Boston, and Laura Van Kuran, soprano, at the home of Mr. and Mrs. Ernest I. White before a large and distinguished audience. L. V. K.

Craig Campbell, Tenor, Pleases Winnipeg Auditors

WINNIPEG, CAN., Jan. 24.—The recent meeting of the Women's Musical Club took the form of a recital by Craig Campbell, tenor. His voice proved pleasing and was used to good effect in a diversified program. The aria, "Che Gelida Manina," from "Bohème," was received with hearty applause. Mary L. Robertson was the accompanist and her work at the piano was excellent.

Looks Forward to "Musical America" To the Editor of MUSICAL AMERICA:

I enclose renewal of my subscription to your paper. I look forward to MUSICAL AMERICA, and enjoy reading it very much. Sincerely,

BESS MAXFIELD.
Cincinnati, O., Jan. 20, 1915.

ITALIAN OPERA TROUPE ON HARLEM'S "WHITE WAY"

Unbridled Enthusiasm for "Pagliacci" and "Cavalleria," as Sung with Fervent Realism

The Gotham Theater on One Hundred and Twenty-fifth Street, the "Broadway" of New York's Harlem section, was crowded to its very doors on the evening of January 25, when the Royal Grand Opera Company inaugurated a season of Italian opera with a presentation of the inseparables, "Cavalleria" and "Pagliacci." The performances atone for lack of adequate staging, properties, singing and orchestral co-operation by vivid, realistic and occasionally thrilling acting. The Gotham Theater is very poorly adapted for opera, being acoustically defective and possessing a shallow stage. Taking a score of things into account the new company did fairly good work. At all events it stirred the very large audience into unbridled enthusiasm.

The cast for the Mascagni work was as follows: Lena Casti, as *Santuzza*; Alice Haesler, as *Lola*; Emilia Malpica, as *Lucia*; Giuseppe Mauro, as *Turiddu*, and Giustino Zara, as *Alfio*. Miss Casti deserves a good deal of praise for her intelligent interpretation of the betrayed sweetheart. Her singing was accurate and impassioned. Mr. Mauro is too much given to attitudinizing and posturing. Mr. Zara's *Alfio* had pleasing aspects.

"Pagliacci" had less to offer on the artistic side. Mr. Tricario's *Canio* evoked tumultuous applause, especially after the much abused "Vesti la Giubba." The *Nedda* of Cecelia Zavaschi was insignificant. Her voice, like that of the *Tonio*, Cesar Alessandrini, is doubtless but a remnant of its former self. The chorus did fairly well at times and was only fairly incompetent at others. A hard-working prompter helped much. The orchestra of twenty men under Giovanni Leotti's direction, struggled manfully with the intricacies of these works.

B. R.

Beatrice McCue Wins Warm Favor in Recreation Choral Concert

The Recreation Choral Club, under the direction of Earle A. Wayne, on January 22 gave its first concert of the season in the auditorium at the Young Women's Christian Association, New York. The soloists were May Reddick Prina, soprano; Beatrice McCue, contralto; Temple H. Black, tenor, and Alvin E. Gillette, baritone. The club gave Cowen's "Rose Maiden" cantata with much spirit, eliciting well-earned applause from its hearers. The first part of the program was made up of groups of songs by the soloists. A feature of the entertainment was the splendid singing of Beatrice McCue, whose artistic interpretation of Hallett Gilbert's "Ah, Love but a Day" and Victor Harris's "A Dreaming Rose" was superb.

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Organized to Assist Its Members to Obtain Positions in Church Choirs, Synagogues and Musical Associations

AMONG the admitted evils in the musical profession, is the existence of a number of so-called "agencies," to provide positions for singers in church choirs, and for organists in churches, synagogues, etc. While a number of agencies are of long standing, and wholly reputable, many, however, exist simply to exact fees, often from needy members of the profession, from which no adequate, if any, return whatever, is given.

To meet this situation, a number of musicians have recently started a "Musicians' Fellowship Society." Its purpose is to secure advance information for all its members, regarding vacancies in church choirs, synagogues, etc.

The membership fees are modest, being only five dollars per annum. This entitles the members to all information regarding vacancies. Each member will be notified, at all times, of all vacancies, as they occur.

The Society states that it has available positions at present.

Among other objects of the Society, are social intercourse; to bring musicians together for mutual advantage and uplift; to concentrate forces in the organization, where musicians have equal opportunities and advantages; and to give, free of charge, to all members who are in good standing, advance information of engagements that are open for choirs, concerts, etc.

All money which is received, goes into the general fund, for the purposes and objects of the Association.

The Chairman of the Board of Directors is Dr. Franklin D. Lawson. The president is James Dean Thomas. The first vice-president is Amy Ray Sowards. The second vice-president is Eugene Leduc. The executive secretary is Albert M. Mansfield, who can be addressed at his office, No. 130 Wadsworth Avenue, New York.

CULP-SPALDING RECITAL

Soprano and Violinist Gain Admiration of Providence Hearers

PROVIDENCE, R. I., Jan. 28.—The last concert of the series given by Albert Steinert took place on Tuesday evening, before a large audience, Julia Culp and Albert Spalding joining in recital.

Mme. Culp had sung here as soloist with the Boston Symphony Orchestra about two years ago. Last evening she had a greater opportunity to display her beautiful voice and wonderful interpretations in two groups of songs by Schubert and Brahms. Her English songs were also sung with the greatest charm.

Albert Spalding proved himself to be a violin virtuoso of the highest rank, with remarkable technic. He roused his audience to great enthusiasm, being recalled at every appearance.

Coenraad v. Bos was a most artistic accompanist for both artists.

Mrs. Fred Talcott entertained the MacDowell Club at a "guest evening" on Monday. Vocal and instrumental solos were given by members.

On Thursday morning at Froebel Hall, the Chaminade Club devoted itself to "Children in Music." This program was arranged by Gertrude Lawson:

"The Owl and the Pussy Cat," Ingraham; "Of Speckled Eggs the Birdie Sings," "The Captain," Nevin, Mrs. McConnell; "Minuet," Beethoven; "Souvenir," Drdla; "Minuet," Haydn, Miss O'Hara; "Dance of Gnomes," "Minuet," "Roving Gipsies," "Under the Linden Tree," Shepherd's Song; "Soldiers Are Coming," Schytte, Miss Tillinghast; "Ginger Bread Man," "Japanese Maiden," "The Slumber Boat," Gaynor, Mrs. McConnell; "La Plainte de la Jeune Fille," Schubert; "Huntsman's Song," Weber, Mrs. Woodcock.

Frances Nevin, a niece of the late composer, Ethelbert Nevin, gave an interpretative recital of "Lohengrin" on Monday afternoon, in Churchill House. She was assisted by John Hermann Loud, who played the piano score with brilliancy. G. F. H.

Jomelli in Portland (Ore.) Vaudeville—Estelle Neuhaus's Recital

PORTLAND, ORE., Jan. 18.—Portland has had a rare treat for the last week in the singing of Mme. Jeanne Jomelli, who has been drawing crowded houses at the Orpheum Theater. Mme. Jomelli has been the guest of the Portland Press Club as well as numerous social functions.

On Sunday afternoon Estella Neuhaus gave a concert at the Masonic Temple, proving herself to be one of the best pianists heard here. The program was

a varied one, each number showing the artist to be equal to the demands made upon her both in technic and interpretation. Debussy, Chopin and Liszt were represented. H. C.

TWO SAVANNAH ORCHESTRAS

Complementary Forces in Music Club—Miss Manning's Success

SAVANNAH, GA., Jan. 23.—The Junior Music Club Orchestra was heard for the first time since its organization, at the regular monthly meeting of the Junior Club last week, at the Lawton Memorial.



Helen Manning, Young Savannah Pianist

The training of these young people will make them eligible to membership in the Savannah Music Club Orchestra, also organized this season, and appearing at the January concert of the Savannah Music Club.

This orchestra is composed of experienced players and several professionals, and the many beautiful numbers, excellently given, were enjoyed by a large and appreciative audience. The vocal soloists of the evening making their first appearance before the club were Wylie Davis, soprano; Pauline Overton, contralto, and their lovely voices were greatly admired. The excellent baritone of W. T. Dakins gave much pleasure in two solos. Mildred Jager, a young violinist appearing for the first time, played remarkably well. The other singer was Miss Joy, a visiting soprano, who pleased with "Un bel di" from "Butterfly."

A gem of the evening was the group of piano solos given by Helen Manning in most finished style with genuine musical intelligence and admirable technic. She spent one term at the Boston Conservatory, and since then she has been under the splendid training of Mrs. Clarence Lillenthal, of Savannah, an artist pupil of Alexander Lambert. M. S. T.

Carrie Jacobs Bond in Omaha Recital

OMAHA, NEB., Jan. 23.—A recital given by Carrie Jacobs Bond at the North Side Christian Church on Monday evening drew a large and sympathetic audience and netted a large sum for the church. Mrs. Bond held her audience with her unusual personality, quaint humor and philosophy through a generous program of her own songs and stories. She has many friends in this city and always finds a warm welcome here, as testified by a luncheon in her honor given by the Women's Press Club and many other social affairs. E. L. W.

The Finest Musical Journal

To the Editor of MUSICAL AMERICA: MUSICAL AMERICA is, in my opinion, the finest musical journal in America.

I have always appreciated the publicity you have given the Milwaukee concerts under my direction.

(MRS.) CLARA BOWEN SHEPARD.
New York, Jan. 18, 1915.

MAGGIE TEYTE SOLOIST WITH TORONTO CHORUS

Audience Quickly Impressed with Charm of Her Singing—The Chorus Never in Better Form

TORONTO, CAN., Jan. 26.—One of the best audiences in many a day greeted the National Chorus at Massey Hall for its annual concert. Dr. Albert Ham, the conductor, never had a better chorus in point of quality. Beauty of tone characterized the soprano section and the basses came in for an exceptional amount of praise. The most successful choral numbers were Glinka's "Cherubim Song"; Coleridge Taylor's choral rhapsody, "Sea Drift"; Elgar's "Death on the Hills"; Max Bruch's "Morning Song of Praise" and Goring-Thomas's solo and chorus for women's voices, "Fairest of Lands."

Maggie Teyte, the English soprano, was the solo artist and found a ready welcome. Her voice had a quality of peculiar and increasing charm. Her singing of "Depuis le Jour" from Charpentier's "Louise" was a jewel of delicate and poetic expression. Her songs in English, however, struck closest to the enthusiasms of the evening, and in such numbers as "Drink to Me Only with Thine Eyes," Quilter's "To Daisies" and Woodman's "An Open Secret," daintiness and subtle eloquence reached their climax. She sang as her final contribution, "Your King and Country Want You," which the audience re-demanded.

Piano accompaniments were played by Ruby Forfar and Harold Osborne Smith in a manner most praiseworthy, as was also the work of G. E. Holt at the organ. The absence of an orchestra was inevitable under the peculiar local and international circumstances, but interfered with the concert's high success only in one main number, Elgar's "It Comes from the Misty Ages." R. B.

An interesting lecture was given recently in Manning Hall, Brown University, under the auspices of the Rhode Island Federation of Music. The lecturer was Percy A. Sholes, an associate of the Royal College of Music, editor of the *Music Student* and extension lecturer of Oxford, London and Manchester. He chose for his subject the "Golden Age of British Music." At the close of the lecture the large audience remained to hear Mrs. Sholes play a "toccata," which Mr. Sholes had mentioned in his lecture.

HELENE KOELLING Soprano

New York Press, 1914.

Miss Koelling has great personal charm and colorature facility, as her performance of the "Lakme" aria, in which she soared aloft three whole tones above high C, revealed.

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NEW MUSIC—VOCAL AND INSTRUMENTAL

THE Boston Music Company, to whom many French composers must be grateful for being made known in this country, brings out four piano compositions, "Ostinato," "Romanza," "Capriccio" and "Improvisata," by Paul Paray.* M. Paray, pupil of the much venerated Gabriel Fauré, is a young Frenchman who recently won the "Grand Prix de Rome" with his cantata, "Yanitza" and who has written songs to poems by Gautier and Mendes.

Knowing this, one is all the more disappointed on examining the four piano pieces which have just been issued in their American edition. They possess no especial distinction and might have been composed by a hundred men in various lands. M. Paray is apparently not a modernist; when he tries to be he is unconvincing. And his straightforward writing has little power. Best of the four pieces is the second, Romanza, distinctly Puccini-like in color and not ineffectively set for the instrument.

In the series known as the "Boston Music Company Edition" appears a "Pygmy Suite" for the piano by Leo Ornstein, Op. 9. It consists of eight little pieces, "Serenade," "Hunting Song," "Berceuse," "The Dance," "Evening Prayer," this one an inspiration; March, "By the Brook" and "Merry-making." The pieces must date from Mr. Ornstein's earlier years when he was writing conventional music, for one finds in them nothing that savors of his present vital manner of utterance. They are simple and should be much used in teaching.

"Thine Eyes," a song by Max Heinrich to a German poem by Ferdinand Ewald Toennies, translated into English by the composer, proves to be well-written, melodious and sincere and extremely effective from the vocal standpoint.

CLAYTON F. SUMMY'S new issues include a book of "Equalizing Exercises for All Scales" for the piano by George Bailhé and an "Italian Suite" for the violin with piano accompaniment by Adolf Weidig, Op. 40.**

Mr. Bailhé's work is praiseworthy. Scales and arpeggios are treated in all forms. Study of them, as prescribed here, will be of aid in developing the student's technique.

One always approaches Mr. Weidig's music with a feeling of respect. And this suite, though not pretentious, is a very serious small work. There are six movements: Venice—"In the Gondola," "Florentine Serenade," In Rome—"To the Ancient Gods," "Ave Maria," "Neapolitan Romance" and "On Capri—Tarentelle." Mr. Weidig has written unin-

involved music that carries its message straight to the hearers. There is a certain amount of Italianism in it, even though the "Neapolitan Romance" be built on scarcely typical Neapolitan melodic turns.

Mr. Weidig has made a reputation as a theorist of eminence; he has also composed much. And he has been able to develop in both fields without becoming a pedant. His writing is so beautifully done that an examination of this suite might be suggested to the numerous young composers in this country. They might learn from Mr. Weidig how to save extra notes, how to make one's effect with the least possible expenditure of means and how to build logically and sanely, yet distinctively.

The violin parts are not difficult of execution, nor are the piano accompaniments. A. W. K.

SEVEN Impressions for the piano, bearing the title "In the Mountains," by Walter W. Stockhoff, come from the press of Breitkopf and Härtel.†† These pieces are designated as opus 2; the name of their composer is totally unfamiliar.

Mr. Stockhoff dabbles in modern effects yet his music is not genuinely modern in feeling. It rarely gets anywhere, although for that matter it does not often begin comprehensibly. One is tempted to state that Mr. Stockhoff writes with his brain and hands at the piano and with his heart far away. Difficult these impressions are, yet they do not justify the effort needed properly to interpret them. Occasionally one is reminded of MacDowell, an exaggerated, neurotic MacDowell. Yet this writer can be healthy and sane. Parts of "In the Solitude of the Mountain Fastness" and "The Ranchman" prove it. When he is at his best, as in these and in sections of one or two others, he most nearly approaches the MacDowell manner.

At times one feels that Mr. Stockhoff has something real and vital to say. If he would but clarify his style, simplify his idiom, develop his equipment, he might justify the promise which certain passionate utterances appear to give. B. R.

FROM the press of the H. W. Gray Company, New York, appears a set of "Negro Dances" by Henry F. Gilbert, for piano solo; Harvey B. Gaul's tone poem for the organ, "Yasnaya Polyana," an album of "Folk Songs from Mexico and South America," compiled and edited by Eleanor Hague, with pianoforte accompaniments by Edward Kilenyi, and a "Largo Appassionata and Andante in C Major" for violin and piano by Drew Birch.‡

Mr. Gilbert's dances are, needless to say, the most engaging item of these new issues. Those of us who know his "Comedy Overture" for orchestra, which was played in New York last season by the Philharmonic Orchestra under Mr. Strinsky, are familiar with his ability to handle negro themes to advantage. He has in the present instance produced a very amiable set of five dances. They are not difficult of execution.

Had Mr. Gaul made his "Yasnaya Polyana" half as long, the result would doubtless have been more worthy. There is a printed line under the title informing the reader that the piece is "based on an incident in the life of Count Leo Tolstoy." We are glad to know this, but it does not make us feel that the unnecessary repetitions in the piece are the more justifiable. There are unquestionably interesting details in the piece, but it loses on account of its undue length, when measured by the ideas contained in it. The *Adagissimo can molto espressione* melody is admirable though wholly Tchaikowskian in feeling.

That Mexico and South America have not offered finer folk songs is to be regretted. One might have suspected

††"IN THE MOUNTAINS." Seven Impressions for the Piano. By Walter W. Stockhoff, op. 2. Published by Breitkopf and Härtel, New York.

‡"NEGRO DANCES." For the Piano. By Henry F. Gilbert. Price \$1.00. "YASNAYA POLYANA." Tone Poem for the Organ. By Harvey B. Gaul (St. Cecilia Series, Nos. 47-48). Price 50 cents. "FOLK SONGS FROM MEXICO AND SOUTH AMERICA." Compiled and Edited by Eleanor Hague. Pianoforte Accompaniments by Edward Kilenyi. Price \$1.00. "LARGO APPASSIONATA AND ANDEANTE IN C MAJOR." For the Violin with Piano Accompaniment. By Drew Birch. Published by the H. W. Gray Company, New York. Novello and Company, Limited, London.

otherwise. But the contents of this album, as collected by Miss Hague and very conventionally harmonized by Mr. Kilenyi, make the effort expended in this direction seem not worth while. A volume of our negro spirituals harmonized with regard for racial traits would have been a much more pertinent addition to folksong literature.

As for Drew Birch's "Largo Appassionata," it would seem that the publisher who has advanced it has shown himself to be of a truly philanthropic nature, not toward the public which will be asked to purchase it, as well as listen to it, but to the composer who has perpetrated it. It is undeniably puerile, and without any *raison d'être*. Neither as violin music nor as music of any kind can it be reckoned above the nursery stage.

IN quite a different style from what we have come to expect from Charles Wakefield Cadman he has written "A Knighthood Song" which comes from the press of the White-Smith Music Publishing Company.§

It is one of those big, deep-breathed songs, strong in its rhythmic accents, keenly harmonized and splendidly managed in regard to its melodic lines. Mr. Cadman shows ability to succeed in different styles. This song has a sweep and a rousing effect that will win instant favor with both baritones and tenors. It is distinctly a man's song, and it is to be hoped that sopranos and altos will not be indiscreet enough to attempt it. The song bears a dedication to David Bispham, who should sing it splendidly.

HOMER N. BARTLETT, who occupies a distinguished position among native composers, has added to his list some part-songs which appear from the press of G. Schirmer, New York.¶

First of all is an arrangement of "The Star Spangled Banner" for mixed voices with piano accompaniment. Feeling that the national anthem has been sung and played with little regard for a proper harmonic scheme, Mr. Bartlett

§"A KNIGHTHOOD SONG." Song for a Solo Voice with Piano Accompaniment. By Charles Wakefield Cadman. Published by the White-Smith Music Publishing Company, Boston, New York and Chicago. Price 60 cents.

¶"THE STAR SPANGLED BANNER." Harmonized as a Folk Song for Mixed Chorus with Piano Accompaniment by Homer N. Bartlett. Price 10 cents net. "LITTLE INDIAN SIOUX OR CROW." Part-Song for Chorus of Men's Voices with Piano Accompaniment. By Homer N. Bartlett, op. 251. Price 10 cents net. "A SONG OF SPRING." Part-song for Three-part Chorus of Women's Voices, with Accompaniment of Two Violins and Piano. By Homer N. Bartlett, op. 250, No. 2. Price 12 cents net. "ROBERT OF LINCOLN." Part-song for Four-part Chorus of Women's Voices, a Capella. By Homer N. Bartlett, op. 250, No. 1. Price 10 cents net. Published by G. Schirmer, New York and London.

has lent his erudition to a close investigation of its melody and its harmony. Where there have been disputes about the melodic line he has shown judgment in choosing the more practicable one. His harmonization is musicianly, free from affectation and almost without exception kindred in spirit to the melody as it is known. Mr. Bartlett has further made it as simple as possible so that it can be sung by choral societies of all abilities.

For men's voices there appears a humorous chorus, a setting of Robert Louis Stevenson's "Little Indian Sioux or Crow." It is in Mr. Bartlett's best vein and will win the favor of all those who admired his rollicking "Ichthyosaurus Monster." There are two pieces for female voices, both dedicated to the Rubinstein Club of New York, "A Song of Spring," for three-part chorus, with accompaniment of piano and two violins, and "Robert of Lincoln," for four-part chorus a capella. Both songs are joyous in mood and distinctly melodious. Mr. Bartlett's part writing in "Robert of Lincoln" is extremely happy and through it runs a clever soprano obbligato well designed for the voice and effective when well sung.

FOUR songs for a solo voice with piano accompaniment, by Florence Parr Gere, are issued by C. W. Thompson & Co., Boston. They are "How I Love Thee," "Dance with the Tambourines," "The Water Song" and "My Song," very effective pieces which should be welcomed by singers.

In her music there is present a distinct melodic flow, exceedingly natural and indicative of spontaneous feeling. Perhaps the finest of the four is "My Song," in which Mrs. Gere sounds a serious note, similar in idea to Christina Rossetti's "When I Am Dead, My Dearest." It is a song which should be placed frequently on recital programs. There are certain details in which this composer might improve her writing. She has ideas of a decidedly pleasing nature which would be set forth to greater advantage were she to write them down in a way that carried more conviction.

"ECSTASY" is the title of a new song by Earl Cranston Sharp to a poem by Eric Mackay.‡. It is rather disappointing to encounter this conventional piece, which might well have come from the pen of Tosti or de Leva, when one recalls seeing Mr. Sharp's splendid "Japanese Death Song" which was reviewed in these columns last Fall. It is exceedingly singable, however, and may appeal to singers who have but one thing in mind, namely, the applause of the gallery. A. W. K.

§"HOW I LOVE THEE," "DANCE WITH THE TAMBOURINES," "THE WATER SONG," "MY SONG." Four Songs for a Solo Voice with Piano Accompaniment. By Florence Parr Gere. Published by C. W. Thompson & Co., Boston, Mass. Prices 30 cents each the first and fourth, and 50 cents each the others.

‡"ECSTASY." Song for a Medium Voice with Piano Accompaniment. By Earl Cranston Sharp. Published by the Musicians Publishing Co., Los Angeles, Cal. Price 60 cents.

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LONDON SUCCESS OF BEN WHITMAN, YOUNG AMERICAN VIOLINIST



Ben Whitman, American Violinist

LONDON, Jan. 9.—A young American violinist, Ben Whitman, of Indianapolis, recently made a most auspicious debut at the London Aeolian Hall. On this occasion Mr. Whitman, who is a pupil of Hubay, played the Brahms A Major Sonata with a beautiful, round tone and intelligent insight into the composition. Besides the sonata the young violinist gave a brilliant performance of the Vieuxtemps D Minor Concerto, proving himself fully equal to the taxing technical difficulties of the composition. The balance of the program was made up of shorter pieces, including Corelli's "La Folia," Schubert's "Ave Maria," Hubay's "Zephyr," Paganini's "Caprice" and Wilhelmj's transcription of Wagner's "Romanze," all of which he played with sound judgment.

EVENTS IN PROVIDENCE

Diversified Activities Attract Cordial Audiences

PROVIDENCE, Jan. 19.—The Strube Ensemble gave its first concert of the season at Churchill House last evening and despite the severe storm was greeted by a good audience. The ensemble includes professionals and amateurs who cooperate to finance this special form of training. The program included a Bach Concerto for piano and strings, a Mozart quartet, short pieces by Pierné and Macbeth, and a "Petite Suite" in ms., called "Mirages," by Gustav Strube.

The orchestra played smoothly and

Mr. Strube conducted with his usual skill and artistry. His "Petite Suite," heard here for the first time, was extremely interesting.

Arthur Ware Locke, pianist, played a Bach Concerto and a group of shorter numbers. Mr. Locke is associate professor of piano and theory at the University of Wisconsin. He is spending this year at Harvard University in special study, and is at present one of the faculty of the Music School. His two Debussy numbers were played skilfully and pleased his audience to such an extent that an encore was demanded.

The first of a series of chamber concerts by Albert T. Foster, violinist, Leonard Smith, cellist, and Stuart Ross, pianist, was given in Fröbal Hall recently, before a cultured audience which listened to the attractive program with close attention.

G. F. H.

GIRLS' MUSICAL SOCIETY A POWER IN HOUSTON

Numerous Distinguished Artists Heard
Under its Auspices—Russian Music
Latest Topic

HOUSTON, TEX., Jan. 21.—At the home of Mrs. E. B. Parker on Tuesday morning there was held an open meeting of the Girls' Musical Society. Of these "open" meetings, held at intervals throughout the season for the benefit of the society's associate membership, the programs are résumés of the regular work done in the bi-weekly meetings of the active membership. This club's roster of active members, which by its constitution is limited to 100, is full, with a long waiting list, and there are 200 associate members.

As its subject for this, its fourth year, the Girls' Musical has taken up Russian music. The program of this week's event was introduced by a paper on "Religious, Racial and Historical Background of Russian Music," by Pauline Dillingham, and included music by Tchaikowsky, Rubinstein, Rimsky-Korsakow and Rachmaninoff, performed by Mary Fraley, Ione Townes, Mrs. K. A. Lively and Mrs. McElroy Johnston. Iva Carpenter played Sarasate's Spanish Dance.

In the Girls' Club only unmarried young women are eligible to election as officers. The organization's presidents have been Alice Baker (now Mrs. Murray Jones), Ima Hogg and Mary Fuller. Among the lecturers on musical subjects who have been engaged by the club is Dr. Surette, and among the performing artists heard here in past seasons through the club's agency are Cecil Fanning (twice), Pepito Arriola, Boris Hambourg, Cecil Ayres and the Flonzaley String Quartet (twice). This season the Girls' Musical has already presented the young violinist, Helen Ware, and later will present Olga Samaroff.

A noteworthy feature of all these recitals is that on every occasion 100 tickets have been given to such members of the Young Women's Christian Association, the Houston Settlement Association and the Wesleyan Home as are thought to be interested in music.

Mrs. Gentry Waldo (née Corinne Abercrombie) organized the Girls' Musical Society. Beside this Girls' Musical we have two other thoroughly organized and earnestly working music study clubs, concerning which I hope to have something to say in due season.

WILLE HUTCHESON.

Frances Alda, the Metropolitan Opera soprano, and Frank La Forge, pianist-composer, were the soloists at the third morning musicale of the season given by the Harlem Philharmonic Society at the Waldorf-Astoria Hotel, on January 21.

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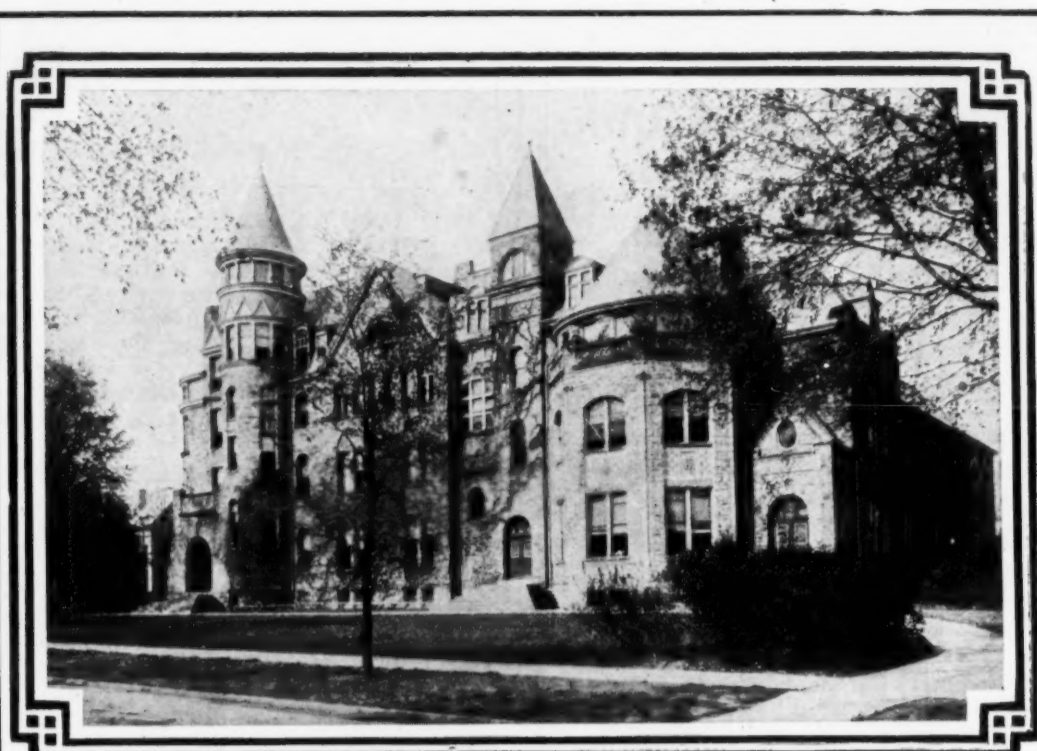
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Very sincerely yours,

(Signed) C. W. MORRISON.

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GERHARDT AND ZIMBALIST IN A CHICAGO RECITAL

Famous Soprano and Violinist Appear
on Same Program and Both Win
Manifold Plaudits

CHICAGO, Jan. 25.—Elena Gerhardt, singer of *lieder*, and Efrem Zimbalist, violinist, appeared in joint recital yesterday at the Blackstone Theater.

Four songs by Beethoven, of which "Die Trommel geruehret" and "Freudvoll und leidvoll" are especially familiar to Chicago's song-lovers, and the same number of songs by Richard Strauss, "Morgen," "Wie sollten wir geheim sie halten," "Traum durch die Dämmerung," and "Heimliche Aufforderung," and also "Der Nussbaum," by Robert Schumann, given as an encore, emphasized Mme. Gerhardt's talents. She entered into the mood of these songs with consummate artistic skill. She was in fine voice and sang with freedom, ease and poise. In a set of English songs, including an air by Handel, an Old English Pastoral, by H. Carey, and two modern songs, "The Bitterness of Love" and "Ecstasy," by Morse-Rummel, she was not so successful. She treated these with the same regard for the minutiae of vocal expression with which she delivered the German songs and, therefore, lost some of

their spontaneity. Her accompanist, Richard Epstein, assisted her materially.

Mr. Zimbalist presented an interesting Sonata in A Major for violin alone, by Max Reger. This composition of the German master, which is in three movements, held the audience not only through its harmonic structure, but also on account of its thematic contents. The *Andantino* is an expressive, sustained section and the *Prestissimo* is a brilliant piece of writing.

A group of shorter pieces, including the "Preislied" from Wagner's "Die Meistersinger," arranged by Wilhelmj, "Slavic Dance" by Zimbalist, which had to be repeated, and the "Tambourin Chinois," by Kreisler, roused the audience to such a pitch of enthusiasm that he was constrained to add three encores. Spohr's Concerto in D Minor began the program.

Samuel Chotzinoff supplied the accompaniments for Mr. Zimbalist with good taste.

M. R.

A new ten-year-old piano prodigy, Claudio Arrau, was recently introduced in Berlin.

The Brahms Monument Committee of Ischl has contributed \$200 to the Austrian War Fund.

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A PLAINT	THE FAIREST
LIKE STARS IN	FLOWER
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H. E. Krehbiel, in the N. Y. Tribune of Dec. 10th, 1914, said:

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SINCERITY AND THE ART OF SONG

An Editorial in the Waterloo (Ia.) "Evening Courier"

CULTURE, in the sense of an unnatural thing artificially acquired, is a travesty on education—a disgusting deceit which, after all, fails to deceive. But culture which means the development of personality, which adds fineness, intensity, toleration and democracy to the crude equipment of the undeveloped person, is a direct step toward divine perfection.

So diametrically is pseudo-culture opposed to the real thing that the first realization of the difference is more than likely to inspire bitter contempt. It is the kind which gruff men and small boys despise. And the gruff men and small boys are right. They are, in reality, proving their delicacy of taste when their senses are nauseated by the odor of sham.

Great people are always democratic. This is because they cannot become great without being genuine. And they cannot be genuine without being tolerant of the weaker and of those who have had inferior advantages. They love children and animals and nature and simplicity. They have the kind of culture which is the real thing.

All of which is a rather long and abstract introduction to the discussion of a local event. But I use it to enforce my point and my opinion that Waterloo has seen no more satisfying demonstration of the kind of culture I believe in than the program given here Wednesday evening by Christine Miller.

A song with the best voice and the best tone quality in the world can be a listless thing, a mere frame of words trimmed and clipped to fit a mere frame of notes. Or it can be an idealized reproduction of the most exquisite, the most powerful of human emotions. The former bores us in a minute. The latter fires and transports us.

A well-done song, after all, is only a mood, strung to the music of the most sympathetic instrument of sound which we know anything of—the human voice. A smile, a turn of the head, a little gasp of delight prepares us for the abandonment which is to follow—a bird song, a child song, a love song, any song of happiness. An expression of haughtiness prepares us for the utterance of a

Cæsar or an Arab prince. Dignity attunes us to the majestic, and pensiveness to the dramatic.

It requires an artist, a personality, an actor, or actress, with the fundamental roots of high character, to lead us in these moods. Miss Miller did it and we liked it.

In her oratorio arias she subordinated her personality to the grandeur of her theme. We did not get acquainted with Christine Miller while she sang those four numbers. She was mostly a voice devoted to transmitting to our ears the divine conceptions of those immortal composers, Mendelssohn and Handel.

It was in the subsequent numbers that she introduced us to her personality and held us captives, whether we would or no, to the end. She led us through the whole gamut of emotions, the whole spectrum of moods, from the piccaninny song to the despair of "Separation," from the sportive love of "Ich Glaub, lieber Schatz" to the exquisite poetry of the same passion in the "Wind Song," from the Spring lift of "April-tide" to the anguish of the woman crying in the desert for the prophet whom she could not live without.

To live these parts and to carry a large audience of mixed tastes and sympathies through all these pictures of human emotions, these colors of mountain, sea, desert and peasant cottage, without scenery and without costume, requires more than a voice, more than a mere imitator. I contend that it requires a personality and a personality which loves the little human things of every-day existence even as it thrills to the big and the dramatic.

We of Waterloo who pay for these entertainments also owe the artists and the managers a vote of thanks. For such presentations cannot be measured in dollars and cents. They are a gift out of life—life at its highest, most refined, most human.

We need more of this sort of thing. It makes us forget ourselves. It breaks the constantly forming crust of provincialism and makes us again citizens of the world. It revitalizes our sympathy for the weak and the humble.

PLAN SETTLEMENT WORK

Seattle to Pattern Undertaking After New York Methods

SEATTLE, WASH., Jan. 20.—Musical settlement work, modeled after that in the music school settlements of New York, is to be undertaken in the outlying districts of Seattle not reached by the public schools, according to an announcement by the Seattle Musical Arts Society, which met recently in the Fine Arts Salon.

Edna Colman, who visited the musical settlement schools in New York last Summer, enthused the members of the club in an address in which she described the methods of the director, David Mannes. A committee was appointed by the club to investigate the field for musical settlement work in Seattle. Mrs. Jessie Nash Stover was unanimously elected a delegate to the Seattle Federation of Musical Clubs, to fill the vacancy made by the resignation of Mrs. H. H. Rennel.

Helpful in Many Ways

To the Editor of MUSICAL AMERICA:

Enclosed please find renewal of my subscription to your splendid journal. Although I have only been a subscriber for the past year, I would not be without MUSICAL AMERICA now. I like it so much, and it is so helpful to me in many ways.

I think Mr. Freund is doing a wonderful work in helping young singers and young musicians in general.

With best wishes for your continued success, I am, ORINA E. BRENNER.
 Brooklyn, Jan. 19, 1915.

ORGANISTS' NEXT CONVENTION

Association Votes to Hold Meetings at Springfield, Mass.

SPRINGFIELD, MASS., Jan. 27.—The National Association of Organists has voted, through its executive committee, to hold its next annual convention in this city, August 3, 4, 5 and 6. As this organization has a membership of 1,500 and includes organists in all parts of the United States this event is looked forward to with especial interest by music lovers in this city, as it will give them an opportunity to hear the new \$20,000 organ played by some of the leading organists.

The preliminary work of installing the new organ is under way and it will be in readiness for the convention. Dr. Arthur Scott Brook of New York, president of the association, has visited the Auditorium with Arthur H. Turner, organist of Trinity Church, and Harry S. Baldwin, chairman of the convention committee of the board of trade. He tested the acoustics of the hall and declared them perfect. T. H. P.

"He is a pathetic little personage so far as my own recollection of him goes," said an English critic a few years ago of the late Carl Goldmark. "I had the privilege of meeting him some twenty-two years or so ago what time he was living in Dresden for the rehearsals of his fine, but unequal, opera 'Merlin,' and in my mind's eye I still can see, I think, a little man built somewhat on the lines of Edward Grieg, with a fine head, very broad forehead, and immense shocks of iron-gray hair and moustache, 'flowing locks powdered with silver dust.'"

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SEASON OF CENTURY OPERA IN DOUBT

Plans for Next Fall May Be Abandoned—Aborns Willing to Continue

At an informal meeting of the directors of the Century Opera Company, on January 28, the question was discussed as to whether or not to drop the idea of giving popular opera for this year at least and to await developments in the matter of raising funds.

"We are discussing the merits and demerits of giving up our projected plan for grand opera in the Fall and waiting for a more propitious time to revive it," said Charles H. Strong, president of the company, after the meeting. "Our action is being taken without regard to the actions of Messrs. Aborn, although they have notified us of their willingness to continue with the original scheme. No

definite conclusion can be reached until a full meeting of the board is held."

Although the Messrs. Aborn announced several weeks ago that they were planning to organize a company of their own for next season, it was explained last week that they were willing to continue as managers of the Century company if it adhered to its original plan of continuing its activity next season.

The Aborns explain that their announcement was made on the understanding that the Century company, to all intents and purposes, disbanded after discontinuing its Chicago season. They denied an accusation by the Century directorate that their statement that they would organize a company of their own was a breach of their contract. The matter is still in abeyance, but if no settlement is made it is regarded as likely that the Aborns will lease one of the larger theaters of the city, such as Hammerstein's Lexington Avenue or the Manhattan Opera House, to carry out their own plans.

TOLEDO SEEKS BIG HALL

Museum Series Stirs Interest in Plan—Mme. Close in Twilight Service

TOLEDO, O., Jan. 25.—A great crowd of music lovers turned out to hear the second free concert at the Museum of Art Sunday afternoon. Over 400 crowded into the Auditorium and twice as many more stood about in the galleries wanting to go in.

The much appreciated program was conducted by three members of the 1915 class of the Oberlin Conservatory of Music, Dorothy Hutchins of Toledo, Edith Ormsby of Mason City, Iowa, and Mildred Kennestrick of Auburn, Ind.

The series is meeting with such success that interest in a music auditorium of large capacity is being revived. "Toledo could handle a music auditorium to seat 2,000 persons, and it would be filled all the time," said George W. Stevens, director of the Museum to-day. "The people want one. The Musical Art Society and the music committee of the Museum have recently talked of launching some sort of a movement to secure such an auditorium."

Another twilight sacred concert was given yesterday afternoon by the Greenwood Avenue English Lutheran Church, under the direction of Grace Renee Close. The soloists assisting Mme. Close were Audrey Dennison, Irene Foote, soprano, Rachael Allabach, Fred Newell Morris, George W. Risser, Alta Rall and Edith Machen. The choir sang several numbers. F. E. P.

LERNER-MACMILLEN RECITAL

Two Artists Acclaimed in Mr. Kelley's Hartford Series

HARTFORD, CONN., Jan. 29.—The first concert of the World Famous Artist Series was held in Foot Guard Hall on January 26, the artists in this concert being Tina Lerner, pianist, and Francis Macmillen, violinist. The audience was large and most enthusiastic in its applause. The program consisted of Grieg's Sonata in G Minor; Mr. Macmillen's numbers were "Andante," Lalo; "Pas-sacaglio," Handel-Thompson; "Serenade," Arensky; "Tango," Fernandes Albos; "Ave Maria," Schubert-Milliény; "Humoresque," Tor Aulin, and "Introduction and Tarantelle," Sarasate.

Miss Lerner played "Impromptu" in A Flat, Nocturne in F Minor. Three Etudes, Op. 25, Nos. 3, 2 and 9, and

Waltz in A Flat, by Chopin, also "Prelude," Rachmaninoff; "Danse Lente," Marion Bauer, and "Campanella," Liszt. This excellent series of artist concerts is being given under the management of George A. Kelley. T. E. C.

NEWARK CHORAL CONCERT

Lyric Club Has Estelle Wentworth and Mr. Hinckley as Soloists

NEWARK, N. J., Jan. 30.—The Lyric Club, under the leadership of Arthur D. Woodruff, gave the first concert of its current season on Wednesday evening in Wallace Hall. As usual, the club had the assistance of the New York Festival Orchestra, Maximilian Pilzer, concertmaster. The soloists were Estelle Wentworth, soprano, and Allen Hinckley, bass. The club displayed its usual excellent quality of tone and a generally firm attack. The numbers sung included the Schubert "Omnipotence," Rachmaninoff's "Night" and "The Lonely Pine," Henry Hadley's cantata, "The Golden Prince," with baritone and soprano solos, dedicated to Mr. Woodruff, three "Sketches from Italy" by Gretscher, Marchant's "The Widow Malone," Branscombe's "O' Marse Winter" and a Strauss waltz, "Summer Sunshine."

Miss Wentworth sang the "Un bel Di" aria from "Madama Butterfly," and a group of French songs. Mr. Hinckley sang Woodman's "Old Drinking Song" and two German songs, adding the quaint "Oh, the Pretty, Pretty Creature." The audience was very large, and the announcement was made that the next concert of the club would be held in the Palace Ballroom instead of in Wallace Hall. S. W.

THREE MILWAUKEE CONCERTS

Mrs. Hall-Quick with Stock Orchestra and Two Recitals

MILWAUKEE, WIS., Jan. 28.—Tschai-kowsky's Fourth Symphony, and MacDowell's Concerto in D Minor, played by Mrs. Georgia Hall-Quick, pianist, held the center of musical interest at the concert given Monday evening by the Chicago Symphony Orchestra. The symphony was given a compelling reading by Mr. Stock. Mrs. Hall-Quick's interpretation of MacDowell's concerto was characterized by refined taste and technical security, inspiring prolonged applause.

Another musical event of interest was

the local debut of James Gregg, baritone, of Chicago. He disclosed a pleasing, well trained voice in a song recital at the Little Theater.

On Thursday evening the first artist's recital of the Arion Club was presented at Arion Hall. Mrs. Marie Yahr, contralto; Alfred Goldman, violinist, and T. Lewis, baritone, were the soloists.

J. E. M.

MUSICIANS WELCOME

MRS. SNYDER ON HER VISIT TO NEW YORK



Mrs. F. H. Snyder, St. Paul Manager and Teacher, with Party of Friends in New York

One of the interesting visits of American musical personages in New York is the annual trip of Mrs. F. H. Snyder, head of the Vanini School of St. Paul. Each season Mrs. Snyder comes to town for a week or two, during which she is entertained by the leading members of the concert and operatic world. The Snyder home is famous for its hospitality among the prominent artists who have had the pleasure of breaking bread on the Snyder farm. For instance, this was the comment of Helen Ware, the violinist: "The Northwest will be attractive to me for two things hereafter—the Minneapolis Symphony and the Snyder home."

The above picture shows a group of friends bidding good-bye to Mrs. Snyder at the close of her recent New York visit. From left to right the figures are Helen Ware, Countess Lyska, Mrs. Snyder and Ina Grange, the St. Paul pianist, now located in New York.

FOURTH BOSTON RECITAL

Kreisler Again Plays to Audience of Extraordinary Size

BOSTON, Jan. 31.—Playing for the fourth time in Boston this season and for the third time at a Sunday afternoon concert, Fritz Kreisler attracted a third record-breaking audience at his concert in Symphony Hall on the 24th. All seats and standing room for the concert were sold out days in advance of the performance. No virtuoso in many years has shown such apparently unlimited drawing power.

Mr. Kreisler's program consisted of music by Bach, Tartini, Corelli, Pugnani, Viotti—the old Italians whom he loves so well—and Kreisler, Paganini, Dvorak-Kreisler. He was at his exceptional best. It may be fact or fancy that his experience of the war has had a deepening and refining influence upon an art that was already great, but certainly he had not played at any time in Boston more nobly and expressively than on this occasion. O. D.

Marcella Craft to Make Chicago Début on March 22

Marcella Craft has been engaged as leading soloist for one of the foremost of Chicago charity affairs, the concert in aid of St. Joseph's hospital, which will take place on March 22. On this occasion the California soprano will be heard for the first time in Chicago.

"POP" CONCERT AND JOINT RECITALS IN MINNEAPOLIS

Contralto Returned from Berlin Has Aid of Mr. Gruppe—Musical Setting by Minnesota Composer

MINNEAPOLIS, MINN., Feb. 1.—Under the sway of melody was the audience at the popular concert by the Minneapolis Symphony Orchestra Sunday afternoon. The highest melodic point was reached with Mozart's E Flat Major Symphony. Second in interest was Smetana's Symphonic poem, "The River Moldau."

Henry J. Williams, the orchestra's excellent harpist, was the soloist. His number was the Dubois Fantasy for harp and orchestra, which was skilfully performed. An encore followed.

Hazel Fleener, contralto, assisted by Paulo Gruppe, 'cellist, with Mrs. Louise P. Albee and Gertrude Dobyns, accompanists, appeared in recital at the Unitarian Church Monday evening. Miss Fleener has but recently returned from Berlin, where she has been under tuition with Mme. Schön-Rene, formerly of Minneapolis, and with Fritz Lindemann. She also held a position as soloist in the choir of the American Church.

Miss Fleener's program was an exacting one and exploited a voice of pleasing natural quality and a personality of charm. Of compelling interest was the sonata for 'cello and piano by William De Fesch (1695-1758) played by Mr. Gruppe and Mrs. Albee, both talented and trained, with evident understanding of ensemble.

Evalina Marcelli, coloratura soprano, and Mrs. Marie Gjertsen Fischer, reader, appeared in a program of songs—sung and spoken—in the Woman's Club Auditorium Monday evening. Coloratura arias and various songs were delivered in a tone of birdlike quality and flexibility by Mlle. Marcelli. Sympathy, expressed by mobility of voice, gesture and facial expression, was the dominant feature of Mrs. Fischer's performance. She offered Eggleston's "Lullaby" with the musical setting of the Minnesota composer, Arthur Koerner, played by Bertha Marron. F. L. C. B.

CONCERT OF IRISH SOCIETY

Victor Herbert Conducts His Music in Program of Luyster Chorus

The concert of the Glee Club of the Friendly Sons of St. Patrick on Tuesday evening, January 26, was held in the Hotel Astor and was attended by a large audience. The soloists were Rosemarie Campbell, contralto, and John Finnegan, tenor, and the accompaniments were played by Edwin Rechlin and Lorna Wooten. Wilbur A. Luyster is the conductor.

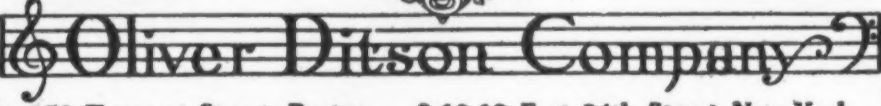
The program included several numbers by Victor Herbert, some of which were conducted by the composer. These offerings were entitled "The New Ireland," arrangements of Irish songs, "Widow Machree" and "O'Donnell Aboo," "The Cruiskeen Lawn" and the original "Hail of the Friendly Sons." This last-named composition, with its vigorous rhythm and stirring performance, was repeated.

Under the leadership of Mr. Luyster the Glee Club has developed into an organization that has attained a high degree of efficiency. The chorus is well balanced and sings with precision and good vocal balance. It sang, under the baton of Mr. Luyster, "Believe Me if All Those Endearing Young Charms," the "Young May Moon," Molloy's "Kerry Dance" and Victor Herbert's "The New Ireland," in all of which the choral work was good.

Mr. Finnegan sang an aria from "Elisir d'Amore" of Donizetti and two Irish songs by Barker and Haynes. The ingratiating quality of his voice compelled a demand for additional numbers. Miss Campbell's offerings were received with pleasure by the audience, her principal number being the aria from "Samson and Delila," "My Heart at Thy Sweet Voice."

Bernice Fisher and Jeska Swartz in Boston Concert

BOSTON, Jan. 31.—At the Tremont Temple concert last Thursday evening the principal soloists were Bernice Fisher and Jeska Swartz-Morse, well and favorably known for their interpretations of many rôles at the Boston Opera House, especially those of *Hänsel* and *Gretel* in Humperdinck's opera. Mme. Fisher appeared on the concert stage for the first time since her marriage. Both scored emphatic successes. There were also heard Ellen Keller and the Lotus Quartet.



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This short Lenten cantata is possessed of much melodic beauty and emotional force. The composer is a master in the art of writing effectively for voices, and the chorus parts are at once fluent, significantly independent, and without not difficult of performance. An English adaptation has been made of the original Latin text (which is mostly biblical); it is as faithfully literal as the exigencies of the musical phrases would permit. As a work especially for Passion Week, this new cantata is recommended to choirmasters in both Protestant and Catholic churches.

BOSTON NEW YORK

IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

An afternoon of compositions by Marion Bauer, the gifted New York composer, was given at the studio of Joseph Baernstein Regneas on Wednesday, January 27, when the singers who performed them were Gladys Axman, soprano; Nevada Van der Veer, contralto; Reed Miller, tenor, and Andrea Sarto, bass. Mrs. Axman displayed a voice of excellent quality in "Star Trysts," "The Linnet is Tuning Her Flute," "Were I a Bird on Wing," "The Millwheel" and "Melancolie." She caught the spirit of the songs happily and her interpretations were extremely artistic. Decided success was gained by Mme. Van der Veer, who made much of the fine song, "Only of Thee and Me," and also sang with understanding "A Little Lane," "Phyllis," "The Last Word" and "Youth Comes Dancing." In "The Redman's Requiem," "Send Me a Dream" and "The Minstrel of Romance" Mr. Miller distinguished himself and won much approval as did Mr. Sarto for his singing of Miss Bauer's earlier songs, "Light" and "Nocturne," as well as "Over the Hills" and "Coyote Song." Meses. Axman, Van der Veer and Allen sang the charming three-part song, "Fair Daffodils," to open the program. Miss Bauer presided at the piano and was much applauded by the audience.

A recital was given January 31 at the Colgate-Pickett School of Music by the pupils of Mr. and Mrs. Alexander Bloch. Mr. Bloch's pupils included the violinists, Philip Markel, in a Cavatina by Schmidt; Sidney Sugarman, in Rubinstein's Melody in F; Morris Harrison, in two movements from Tartini's Sonata in G Minor; Elizabeth Brewer, in a Field Nocturne; Edward Fried, in Handel's D Major Sonata; Emil Bloch, in Seitz's First Concerto, and Edward Murray, in the Kreisler arrangement of the Tartini Variations. Estelle Fried played Mendelssohn's "Venetian Gondolier's Song" and Eva Jonas two two-part inventions, in A Minor and F Major, by Bach. There was much approval expressed for the performances of these students. A trio by Carl Bohm was played by Margaret Nicholson, violin; Eva Jonas, piano, and Samson Bloch, violoncello.

The musical given on Saturday evening, January 23, at the New York studios of Mr. and Mrs. Ross David was one of the most enjoyable of the series which they are having this Winter. On this occasion Mrs. Robert Mainzer, soprano, and Muriel Silba, pianist, gave a joint recital. Mrs. Mainzer displayed a voice of velvety quality and of wide range; her control of it is extraordinary. In German songs by Strauss, Hadley, Schumann and Hermann, accompanied by Mrs. David, she showed herself an accomplished artist, while her American songs by Salter, Chadwick, Carpenter and Spross, in which she was accompanied by Marion David, won her repeated recalls.

Miss Silba's performance of Paderewski's "Theme Varie," Schütt's "Carnaval," Schumann's "Grillen," a Chopin Valse and Liszt's "Liebestraum" was marked by technical finish and the ability to interpret compositions of varied moods each in the proper style.

Two professional pupils of Yeatman Griffith, the American teacher of singing, who recently removed his studios from London to New York, have had successes in widely different parts of the world. Nora Jansen, the Dutch soprano, has been appearing in many recitals and musicales, both publicly and privately at the Hague and in other places in Holland, while Lydia Griffith, of Dallas, Tex., has been having excellent success with her song recitals in several cities in her home State.

The first of a series of students' afternoons was given on Saturday afternoon of last week at the studio of May Laird Brown, exponent in New York of the Dora Doty Jones System of Lyric Diction. These afternoons are supplemental to the regular lessons. Students singing

for each other under the critical comment of their teacher, work out in practical demonstration the relation of diction to interpretation, and the value of the word not merely from the dramatic standpoint but also in its effect upon actual tone production. As the pupils present upon this occasion represented several prominent vocal teachers, the technique of an intelligent pronunciation was applied successfully to vocal methods differing from each other in many particulars, and the program was divided between classic German *lieder* and French songs of the ultra-modern school.

Sergei Klibansky received much praise for the work of his pupils in a recital in the auditorium of Wanamaker's, New York, on January 28. A large audience of music lovers listened with pleasure to Arabel Marefield, whose voice and interpretations give promise of a bright future. She was recalled many times, after singing an aria from "Samson and Delilah" and two songs, Rogers's "The Star" and McFadyen's "Love Is the Wind." Norma Weber's exposition of Landon Ronald's "Cycle of Life" was pleasing, displaying a large mezzo-soprano voice. Ellen and Elizabeth Townsend sang two duets, Hildach's "In Lenz" and Cornelius's "Verratenen Liebe." Lalla Bright Cannon proved herself an excellent lyric soprano in her delivery of Handel's "Oh, Sleep, Why Dost Thou Leave Me?" All of the pupils sang with good taste and clear enunciation.

Mrs. Laura E. Morrill's musicale, held on January 26 in her studios, brought forward a number of artist pupils. These included Mrs. Norma Morrison, contralto; Lillia Snelling, contralto; Russell Bliss, Mrs. Winifred Mason, Claire Peteler, Clarence C. Bawden (who sang a new song by Charles Gilbert Spross, with the composer at the piano), and Antonette Heusting. Mrs. Kenneth Croft, a pupil of Mrs. Morrill, has been engaged as soloist at the San Diego Exposition. A large audience attended the musicale. Mr. Spross was the excellent accompanist.

A recital of pupils from the preparatory classes was given at the Malkin Music School, No. 26 Mt. Morris Park, West, on January 31. The students who participated were Isidore Kadish, Bessie Pfeiffer, Sadie Bookman, Nathaniel Levine, Edith Edelstein, Leona Edelstein, Leo Reiser, Max Krause, Marie Cohen, Melville Jacobs, Anna Petchesky and Sylvia Jacobs. An excellent program was performed in a highly efficient manner. A large audience was much interested in the work of the students.

At a recent benefit concert given for the New York Orphan and Guardian Society, May Fine, a talented young pupil of Florence Bjornstade, delivered her piano solos with technical facility and a well developed musical understanding. Miss Fine played the Beethoven Sonata, op. 31, No. 2, and a group of MacDowell numbers. Her playing was so well liked that at the close of her performance Miss Fine was immediately engaged by a committee present to appear at two similar concerts, February 9 and March 2.

Florence E. H. Marvin, teacher of voice, whose studios are in New York and Brooklyn, has recovered from a serious illness. She resumed her teaching at her Brooklyn studios, No. 75 Willow street, on Tuesday, February 1.

Mme. Charlotte Lund, soprano, presented several of her pupils in recital at her studios, No. 33 West Sixty-seventh

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street, on January 28. Those who sang were Olive Towne, Margaret Campbell, Aurora Piatt, Antonia Drewsen, Ethel Rude, Ruth Thompson, Mrs. Evelyn Smith, Mrs. Agnes Bull and Mrs. Adelaide Archibald. These singers presented a program of much merit in a thoroughly able manner.

MACDOWELL SONATA ON RUTH DEYO'S PROGRAM

American Pianist Plays Before a Large Audience at Her Æolian Hall Recital

Ruth Deyo, the young American pianist, was heard in recital at Æolian Hall, New York, on Tuesday afternoon. A large audience received her with many evidences of cordiality. Miss Deyo is remembered from her appearance with the New York Philharmonic last season when she performed the Schumann Concerto. On that occasion she proved herself a talented, if uneven player. Her program this week began with the magnificent "Eroica" Sonata of her teacher, Edward MacDowell, and contained further Bach's D Major Toccata, two Brahms Intermezzi and works by Chopin, Albeniz, Balakirew and Debussy.

The main weakness remarked in the young woman's work last year was a want of poetic fervor. This deficiency again forced itself on the attention in the American composer's inspired sonata. As Miss Deyo can lay claim to MacDowell as her instructor it is probably necessary to accept much of her conception of this work of his as authoritative. Yet it seems hard to believe that he would gladly have countenanced so violent a reading. Miss Deyo has much energy and physical power, but she utilizes them without sufficient artistic restraint and feeling for the proper balance and distribution of her force. Consequently many passages in the first and last movement were rude in delivery and hard in tone. More lightness of touch and clarity would have improved the elfin *scherzo* and the golden beauty of the slow movement have exerted an effect more persuasive through tenderer treatment. Fortunately Miss Deyo is young enough to take herself in hand and curb her natural vehemence. It is doubtless the result of over-enthusiasm and is preferable, after all, to temperamental anæmia.

H. F. P.

Engagements of Ann Ivins

Ann Ivins, the young soprano, under R. E. Johnston's management, has had many engagements this season, among the most important of which are the following: With Albert Spalding and Rudolph Ganz, in Lockport, N. Y.; South Orange; Newark; Long Beach; Woman's Philharmonic Orchestra in New York; February 11 at the home of Senator William A. Clark for the Thursday Musical Club, Mrs. John McArthur, president; February 19 at Hotel McAlpin, New York; February 23, return engagement in Newark, N. J.

"The Bohemians" to Honor Busoni

"The Bohemians" have announced a smoker and reception in honor of Ferruccio Busoni, the distinguished Italian pianist and composer, now in America. It will be held at Delmonico's, New York, on Saturday evening, February 13.

HOFMANN HEARD BY A RECORD AUDIENCE

Polish Pianist's Only New York Recital of the Season Draws Crowds to Carnegie Hall

To an audience that probably established a record for a pianoforte recital in New York Josef Hofmann gave his only recital of the season in Carnegie Hall on Saturday afternoon. Not only was the auditorium packed in every nook and corner, but the stage as well, as at Kreisler's recent recital, was crowded with four or five hundred additional listeners—a questionable concession as regards the effect upon the acoustics of the hall. Mr. Hofmann was prodigal, as usual, in his program and at the end, after two hours of almost continuous playing, he generously added a half hour of "extras."

The first section of the program was devoted to Schumann and it was in this group, as a whole, that the pianist provided the most unalloyed pleasure of the afternoon. "Aufschwung," "Warum," "In der Nacht," "Vogel als Prophet" and "Der Contrabandist," as transcribed by Tausig, which had to be repeated, led finally to the great Fantasia, and in this great work, notably in the first movement, which the composer suggestively labelled "Ruins," Mr. Hofmann's imagination made its loftiest flights. The reading was superlatively poetic.

In the Chopin group that followed, the Nocturne in C Minor stood out for its tonal loveliness and the superb manner in which its drama was depicted, while the hackneyed E Flat Waltz was played with a rhythmic insistence and an infectious gaiety of spirit that fairly transfigured it. Though taken at an unusually rapid tempo, to which some of its essential beauty had to be sacrificed, the Scherzo in C Sharp Minor, as Mr. Hofmann played it, was extremely effective; the Impromptu in F Sharp Major, on the other hand, was read rather capriciously and was, therefore, disappointing. Of the four études in the group the "black key" étude of opus 10 was redemanded, and it must be said that Mr. Hofmann played it with infinitely more sparkle the second time. The A Flat étude, opus 25, No. 1, was the least satisfying in effect of the four.

The last group contained nothing of marked musical importance—three pieces of little moment by Dvorsky, "East and West," "The Sanctuary" and "Penguin," Tchaikowsky's "Rêverie du Soir," the encored "Jongleuse" of Moszkowski and Liszt's Twelfth Rhapsody. The rhapsody provided a brilliant climax for the artist's technical achievements of the afternoon and added the exhilarating note that tradition requires of the end piece.

Henry Weldon Sues Hammerstein

Henry Weldon Hughes, the basso, known professionally as Henry Weldon, began a suit on January 27 against Oscar Hammerstein for \$5,000, alleging that Hammerstein engaged him to sing in the "American Grand Opera House for a season of twenty weeks, under a contract signed in May 1913, at \$300 a week, and has not provided artistic work or remuneration for him as promised."

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ZOELLNER QUARTET IN DES MOINES CONCERT

A Highly Favorable Impression Effect—John McCormack Has His Customary Success

DES MOINES, Jan. 27.—The Zoellner Quartet made its first appearance here on the 15th, coming in the series of subscription concerts arranged by George Frederick Ogden. With an excellent program, played with the most commendable artistry, the quartet made an impression altogether favorable. It is hoped that a visit from them may become an annual event. Ella Dahl Rich, pianist, joined the Zoellners in the Schumann Quintet, for piano and strings, bringing the program to a triumphant close. Mrs. Rich is an admirable ensemble player and Des Moines always rejoices in her work. She appeared here last season with the Kneisels.

John McCormack drew a fine audience to the Coliseum on the 25th, when, with the assistance of Edwin Schneider, pianist, and Donald McBeath, violinist, he gave a program of rare beauty with the customary McCormack success. The Des Moines public fell captive to his rare art and clamored so loudly for his continuous appearance before the footlights that he was obliged to grant a dozen encores.

On the 26th Bohumir Kryl, cornetist, and his very talented young daughters, gave an interesting program in the Coliseum as one of the Redpath series. Marie, the pianist, has remarkable ability and the violin work of Miss Josephine is also deserving of especial mention.

Dean Holmes Cowper, tenor, of the faculty of the Drake University Conservatory of Music, and Paul van Katwijk, director of the piano department, were local recital-givers of the month. In a program embracing many works of the moderns, these artists gave pleasure and instruction to the large audience. Arcule Sheasby, concertmaster of the Des Moines Orchestra, was another successful recitalist of the month. He is a well-schooled violinist and possessed of finished artistry. G. F. O.

Florestan Club Hears Music by Baltimore Composer

BALTIMORE, Feb. 2.—The members of the Florestan Club at their regular monthly "Manuscript Evening" last Tuesday, enjoyed a program containing new compositions from the pen of the local composers, George F. Boyle, Wilberforce Owst and J. F. Swan. Much interest was taken in the group of piano compositions by Mr. Boyle, and a Valse, for flute and piano, also by this composer, was heard with much pleasure. Arthur Newstead, of the Peabody teaching staff, gave an interesting impromptu piano recital at the Florestan Club today. F. C. B.

Pianistic Gifts of Betsy Wyers Delight Youngstown (O.) Audience

YOUNGSTOWN, O., Jan. 31.—Betsy Wyers, the Dutch pianist, gave a recital in the Hotel Ohio recently, being heard by a representative audience of this city's music lovers. Her first offerings, chosen from Brahms, evoked unequalled commendation, which mounted to

heartly enthusiasm after a Chopin group. Works by Debussy and MacDowell concluded her printed program. Extras lengthened the evening's music considerably.

MR. BRITT'S POST AT FAIR

'Cellist Joins Exposition Orchestra—To Appear in Coast Cities

En route to the Coast for the opening of the Panama-Pacific Exposition is Horace Britt, well known to American music-lovers as an able 'cellist. Mr. Britt has for several years been affiliated with the Boston Opera Company in the



—Photo by Felix

Horace Britt, the Prominent 'Cellist

capacity of first 'cellist and assistant conductor. When Henry Russell last June took this company abroad to appear in Paris Mr. Britt was one of the few members of the orchestra included in the personnel, it being understood that he was to conduct the Paris premiere of Victor Herbert's "Madeleine," which, however, was withdrawn from the schedule.

The outbreak of the war found Mr. Britt in Switzerland, and it was not until November that he could succeed in making his way back to this country. The temporary discontinuation of the Boston Opera Company made it possible for Mr. Britt to accept the proffered position with the Exposition Orchestra. The Pacific Coast marks one of the few places in the world where this artistic wanderer has not been heard, for he has appeared in such remote places as China, Japan, India and Java, not to mention most of the important cities of Europe. He has been the solo 'cellist with such organizations as the Victor Herbert Orchestra, the Philadelphia Orchestra, the Chicago Symphony Orchestra, and the Boston Opera Orchestra, and has appeared extensively in this country and Canada.

Mr. Britt will appear frequently in the capacity of soloist at the Exposition, and in other Coast cities, under the management of Catherine A. Bamman.

KANSAS CITY REJOICES IN MME. GERHARDT'S ART

Large Audience Applauds Her in Characteristic Performance—McCormack Sings to 5,000

KANSAS CITY, Mo., Jan. 28.—Elena Gerhardt, the celebrated German soprano and *lieder* singer, was heard in the Schubert Theater on Tuesday afternoon under the Fritschy Concert Direction. A large audience attended. Mme. Gerhardt gave the same program which she presented at her first New York recital. Throughout the program she displayed the splendid musicianship, beautiful voice and wonderful poise which have made her the famous artist she is. In Wolf's majestic "Gesang Weylas" and the exacting "Zigeunerin" she rose to splendid heights of interpretation. Mme. Gerhardt's English diction is notable.

John McCormack sang to 5,000 persons in Convention Hall on Saturday evening, under the local management of Myrtle Irene Mitchell. The audience was constantly enthusiastic and exacted many encores. At the conclusion of the program the audience remained standing for fifteen minutes applauding and calling for "Tipperary," but Mr. McCormack refused to sing it.

Donald McBeath, violinist, was well received and Edwin Schneider was an efficient accompanist.

Gertrude Concannon, pianist; Margaret Fowler-Forbes, violinist; Herman Springer, basso-baritone, and Margaret Leavitt, accompanist, gave a very successful concert on Tuesday evening. Miss Concannon was much applauded in a Bach Toccata and Fugue and a Schumann group. M. R. M.

Helen DeWitt Jacobs, Brooklyn Violinist, Makes Successful Début

Helen DeWitt Jacobs, a young violinist of Brooklyn, made her début at Aeolian Hall, New York, Friday evening, January 29, with the assistance of Frank X. Doyle, tenor. Miss Jacobs is a student with decided talent and innate artistic ability. She is a product of American teaching, with the exception of one short Summer course with Leopold von Auer. She is the pupil of Victor Kuzdo of New York. Her program opened with a Sonata by Handel, followed by a Concerto in A Minor, by Viotti, and a concerto (G Minor) by Bruch. The last group of five solos embraced the Dvorak-Kreisler "Indian Lament" and two compositions in manuscript, by Victor Kuzdo, a "Promenade Grotesque" and a "Country Dance." Mr. Doyle contributed two groups of songs, including Mrs. Beach's "Ecstasy" and Harriet Ware's familiar "Boat Song."

Flonzaleys Play Reger and Haydn in Boston

BOSTON, Jan. 31.—On Thursday evening in Jordan Hall the Flonzaley Quartet gave its second concert of the season in Boston. Reger's Quartet in D Minor, Op. 74, and Haydn's Quartet in D Major, Op. 76, No. 5, made the program. The quartet of Reger is, on the whole the most interesting piece of chamber music by this composer of which Bostonians have knowledge. At a first hearing, like so much of Reger's music, it seems over-long in places, and ple-

thoric with ideas and counterpoint. Yet the mood is romantic throughout and the harmony is modern and sometimes modal in the modern manner. The quartet as a whole is full of color and interesting ideas. It could hardly have been better played. Reger's work was admirably set off by the beauty and the clearness and wit of Haydn's music and the performance of Haydn was not less noteworthy than that of Reger. The audience was large and deeply appreciative. O. D.

Recital by Minneapolis Trio

MINNEAPOLIS, Jan. 30.—The Minneapolis Trio, otherwise known as the Fabbrini-Scheurer-van Vliet combination, was heard in recital Thursday evening at the Unitarian Church. The Belgian composer, J. Jongen, was given first place on the program with his trio, for piano, violin and 'cello. Tchaikowsky's Trio, op. 50, was given a very beautiful reading. Mr. Fabbrini's splendid virtuosity gave to his interpretation of Beethoven's D Minor Sonata, op. 31, a clarity and effectiveness which were gratefully and enthusiastically appreciated. F. L. C. B.

MARY JORDAN CONTRALTO

As a concert and operatic singer, Miss Jordan has won for herself many successes. The four notices following are concerning recent concerts.

Mary Jordan, who has not been heard here in some time, was in splendid voice. As an artist she has matured in repose, confidence and finish of style, and may be said to be now a singer who interprets with clarity, breadth and dignity her chosen songs. At least she did all this last night. Songs requiring strong dramatic feeling and sudden dynamic expression seem easy for her, and it is in these efforts that she is at her best. "The Omnipotence," by Schubert, was an impressive bit of mastery singing. Her lower register was especially rich and full and her covering of great top tones was done to a nicety. There was repose and well rounded beauty of phrasing in the Tosti song. Miss Jordan's singing was altogether satisfying, and her many admirers here were enthusiastic in their approval of her work.—Scranton Tribune-Republican.

Miss Mary Jordan is an addition to the musical history of this city, but the quality and power of her voice sent fleeing at the first note any of the disapproval that an audience has uppermost side by side with bounteous commendation. No greater tribute can be paid to a grand opera artist who appears in a concert than when the audience insists upon extra selections that are probably not included in the singer's contract.

After singing the "Invocation to Eros," by Kursteiner, and "Angus MacDonald," by Roedel, her allotment in the first part of the program, the audience called Miss Jordan back for her regular series of bows and was then so enthusiastic that she beckoned to her accompanist and came forward to sing "Annie Laurie." In the second part the audience repeated its vigorous applause and while apparently Miss Jordan assumed that her duty was done, having sung the plaintive "Long, Long Ago," by Macdowell, and the "Cry of Rachel," by Salter, she took her position by the piano again and sang "The Rosary." Even though those two selections are the two conventional encore pieces, Miss Jordan's voice was the thing and the audience could not seem to get enough of it.—Springfield Union.

Mary Jordan, the noted grand opera contralto, was naturally the stellar attraction of the evening, and it must be admitted that she conquered. Her work requires little praise. Besides possessing a splendid stage presence this artist has a voice of great wealth. It is a pure contralto but has a wide compass, which makes it possible for the singer to give songs which are usually not attempted by any but mezzo-soprano. Whether it is a great dramatic aria, such as the "Death of Joan of Arc" or a familiar little folk song, Miss Jordan sings them all with ease and expression that causes them to appeal to every one of her listeners. Those who heard her last night will not soon forget the sympathy and tenderness with which she sang "Long, Long Ago," the familiar folk song, nor, to draw a contrast, the grimness of "The Cry of Rachel" with its recurrent phrase, "Death, let me in."—Paterson Morning Call.

And what can one say of Mary Jordan? Again she came and sang and conquered. Again this fine, large woman, with her fine, large voice and her fine personality, captivated her audience. Since she sang here two years ago she has broadened in her art, particularly along the lines of dramatic interpretation. In the Verdi number, and particularly in the "Cry of Rachel," she gave more than a hint of what she might do in grand opera.

There was great variety in her selections and each one was finely done. The range from "Long, Long Ago," up to "O, don fatale," including the encores, "What's in the Air Today?" "Annie Laurie," "Angus MacDonald" and "The Rosary,"—is large; but Miss Jordan's voice and art were quite equal to all demands, her interpretation was satisfactory, and her voice production almost faultless. No singer has ever made a finer impression on Ridgewood audiences than has this great contralto. The Orpheus Club deserves thanks for giving Ridgewood an opportunity to hear her again.—Ridgewood Record.

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LOS ANGELES HEARS VERDI'S "LOMBARDI"

National Opera Company Revives Little Known Work—Its Season Successful

LOS ANGELES, Jan. 26.—"Making good" is the word for the National Grand Opera Company, playing at the Auditorium. This company is headed by Constantino as chief star, with Misses Parnell, Rainoldi, Jarman and Lynbrook as chief satellites. This is the first engagement of the company, formed by Carlo Marchetti and Mario Lambardi, and the artists above named, with capable supporters, are carrying the season to success.

The only "novelty" so far presented is a gray-haired one, and that is Verdi's "I Lombardi," which was also a novelty seventy years ago. It had been given on the Pacific coast only once before, and that was in San Francisco just before the Civil War.

In fact, so little has been written about this work that an examination of seven or eight volumes on opera revealed nothing concerning it. Pougin's "Verdi" gives the most that a reader may find in one book concerning it. With Rainoldi, Picchi, Rodolfi and Lombardi in the cast, the rarely-sung opera had an excellent performance. The scenery and especially the costumes were historically correct. The company put about ninety persons on the stage. Another novelty in Marchetti's "Ruy Blas" is promised later.

Director Edward Lebegott offered a program of unusual construction last Sunday, with his concertmaster, Marcel Meier, conducting part of the numbers. Mrs. Budrow gave an opera aria; Lillian A. Smith, a piano concerto; Mr. Seidel, a violin concerto; Messrs. Seidel and Meier, the Bach two-violin concerto, and there were five orchestral numbers—truly a sufficiency.

At the first annual banquet of the Gamut Club last week, the Los Angeles Music Teachers' Association installed its new officers, as follows: Vernon Spencer, president; Mrs. Gertrude Parsons, vice-president; James W. Pierce, secretary; W. H. Mead, treasurer, and as heads of committees, Mrs. Jane Catherwood, W. H. Lott, Mary O'Donoghue, C. E. Pemberton and F. H. Colby. More than 100 members and guests partook of the feast.

The Los Angeles Symphony Orchestra gave a program in Pasadena last week. The house was crowded and Director Tandler's musicians earned a complete success. W. F. G.

New Mark Andrews Music in Montclair Concert

MONTCLAIR, N. J., Feb. 2.—In the seventh people's free concert with one exception the entire program was given over to French music, interpreted most ably by Hilda Wierum, soprano; Mrs. A. R. Hamilton, contralto, and Wilfred Edge, basso; with Louise Greener as accompanist. The exception and the feature of the evening was the premiere performance of two new piano compositions of Mark Andrews, with the composer at the piano. The enthusiasm which followed his performance of the two numbers evoked two more of his charming piano pieces, the "Legend" and "Slumber Song," from his recently published Irish Suite. W. F. U.

Dr. Muck's Orchestra Stirs Wheeling's Music Lovers

WHEELING, W. VA., Feb. 1.—The Boston Symphony Orchestra, headed by Dr. Muck, visited Wheeling on January 28, and was heard with intense interest by an audience which occupied every seat in the Court Theater. Beethoven's Eighth Symphony was the principal offering. Added to this masterwork were Wagner's "Faust" overture and "Siegfried Idyl," Sibelius's "Swan of Tuonela" and "Finlandia" concluded this lengthy but engrossing program. The audience manifested enthusiasm after each number.

Beatrice Harrison and Werrenrath in Morristown Recital

On January 29 Claude Warford presented Beatrice Harrison, the cellist, and Reinald Werrenrath, baritone, to the Morristown (N. J.) public for the third concert of the artist series. This concert was the real "capacity house" event of the musical season. Miss Harrison

captured the critical audience at once and Mr. Werrenrath's artistic work brought forth tumultuous applause. In his last group Mr. Warford's "Waiting," a Japanese Sword Song, was so well received that the composer was forced to share the applause with the singer, after which the song was repeated.

Two other concerts of interest took place at the Warford School of Music within the last ten days: a recital by Katherine Bryce, soprano, and Carl Rupprecht, baritone, and a musical evening by three Warford students, Margaret Meyer and Minnie Lambert, sopranos, and Warren Morgan, baritone.

NEW ORLEANS MUSICALES

Saturday Music and Polyhymnia Circles Entertain—Public School Contest

NEW ORLEANS, Jan. 30.—The Saturday Musical Circle gave its monthly recital on Tuesday in Gibson Hall. Interest in the work of this society is extensive and the program on this occasion was exceptionally fine and excellently performed. The directors of the Circle are Mrs. F. W. Bott, vocal, and Corinne Mayer, instrumental. A very large audience was present.

The final contest of the musical series conducted in the public schools was held Tuesday evening at the Boys' High School Auditorium. The five contests given have been very largely attended by teachers, parents and friends of the children. About forty schools entered choirs, with nearly 1,600 pupils taking part, and as these were the first contests of this nature that have been attempted in New Orleans, Mary M. Conway, supervisor of music, and the teachers and others who coached the children, were given high praise for their efforts. The winners were the McDonough, No. 3, Belleville and T. J. Semmes schools. The judges were Lena Little, Mme. Foedor-Camoin and Victor Despommier.

The Polyhymnia Circle entertained during the week at its third monthly musicale. A large number of guests enjoyed the delightful program, the most pleasing numbers of which were Massenet's "At Evening" and Czibulka's "Moonlit Meadows," sung by the chorus. Mrs. Teresa Cannon-Buckley is the able director of the Circle. As usual, Mary V. Malony's accompaniments helped to the success of the evening. D. B. F.

A VARIED BOSTON PROGRAM

Seniors of New England Conservatory Appear to Advantage

BOSTON, Jan. 30.—Members of the senior class of the New England Conservatory of Music gave a concert before a large and enthusiastic audience yesterday. An important number was César Franck's "Panis Angelicus," sung by Gladys Zimmermann, with violin obbligato by Ruth Bullard, pianoforte accompaniment, Lyle P. Trusselle, and organ part by Charles H. Sharpe, Jr. Joe Carr presented a group of songs by Rhene-Baton, Oswald and Cyril Scott, and Marjorie C. Shockey a group by Schubert. Other soloists were Adolph H. Vogel, Jr., Stanley Jacob Schaub, Marion Grey Leach and Lelia M. Harvey.

The one-act operetta "Pierrot Who Laughs and Pierrot Who Weeps," music by Jean Hubert, verses by Edmond Rostand and translation by Louise Llewellyn, which had its first performance in English at the New England Conservatory, December 6, 1912, will be given professionally in Jordan Hall by Maggie Teyte and associates on February 2, 3 and 4 next. The original cast consisted of three pupils of the New England Conservatory dramatic department, Mrs. Victoria Sardon-Gilbert, Miss Llewellyn and Marion Feeley. W. H. L.

Myrna Sharlow to Make Canadian Début on February 14

Myrna Sharlow will make her Canadian debut at Montreal on February 14 at the fifth Donalda Musicale at His Majesty's Theater. Miss Sharlow was engaged for this series of concerts because of her success at Covent Garden, where Mme. Donalda heard her last Summer.

Heinrich Gebhard in Buffalo Piano Recital

BUFFALO, N. Y., Jan. 25.—The program of the Chromatic Club on Saturday afternoon was given by Heinrich Gebhard, the noted Boston pianist. Mr. Gebhard played numbers by Brahms, Beethoven, Schumann, Chopin, Debussy, Liszt and his own Gavotte and Intermezzo. His performance from every standpoint was a brilliant success and gave great pleasure to a large audience.

THREE ARTISTS JOIN IN NEWARK BENEFIT

Lucy Gates, Carl Friedberg and Mr. Spiering Perform in Aid of War Sufferers

NEWARK, N. J., Jan. 29.—One of the most important concerts, from the artistic standpoint, that has been given in Newark in recent years was that in Krueger Auditorium last Sunday evening in aid of the war sufferers of Germany and Austria Hungary. The soloists were Lucy Gates, soprano, Carl Friedberg, pianist, and Theodore Spiering, violinist. In addition to the soloists there appeared also the Eintracht Orchestra, the parent body of the Newark Symphony Orchestra, under the direction of Louis Ehrke, who has conducted it for over fifteen years. There was a large audience.

Miss Gates scored a most emphatic success by her exquisite artistry and beautiful voice. Her first number, the Czardas from the "Fledermaus," was sung with great beauty of tone and superb ease in the floritura passages. Her group of German songs included Schubert's "Haidenroeslein," Schumann's "Volksliedchen," Max Reger's "Marie Wiegenlied," and Richard Strauss's "All mein Gedanke, Mein Herz und Mein Sinn." In these numbers she demonstrated that her art is not necessarily limited to coloratura singing. Her artistic conception of the poetic content of these compositions and her wonderfully clear enunciation of the text compelled the audience to give expression of its approval in a decided manner. In response to the emphatic recalls she added a bravura number, the "Echo Song," which aroused veritable thunders of applause.

Mr. Spiering was also acclaimed for his playing of the Nardini Sonata in D Major, Beethoven's "Romance," in G Major, and Laub's "Polonaise." The excellence of his musicianship and his broad, virile tone resulted in a demand for an additional number, in acknowledgment of which Mr. Spiering played Edwin Grasse's "Wellenspiel."

Mr. Friedberg gave a brilliant performance of Schubert's "Rondo" op. 63, and an inspiring rendition of the Brahms "Rhapsody" op. 119. His playing of the Chopin F Sharp Minor Impromptu and the A Flat Major Ballade was surpassingly beautiful. He, too, was compelled to respond to recalls and added an additional number.

The orchestra played the Overture to "Euryanthe," the "Einzug der Götter in Wallhall," from "Das Rheingold," and the "Hungarian March" from "Damnation of Faust." S. W.

Mrs. Strange and Organist Wilson in Brooklyn Concert

Mrs. Florence Stockwell Strange, contralto, and George Arthur Wilson, organist, were heard by a large, appreciative audience assembled at Manual Training High School, Brooklyn, on January 31. As one of the weekly free entertainments which have been provided by the People's Institute of Brooklyn, this program proved of special merit. Mrs. Strange completely won her audience by her fine interpretation of "Mon coeur s'ouvre à ta voix," from "Samson and Delilah" and other offerings. She was accompanied by Mr. Wilson, whose organ solos revealed a masterful knowledge of his instrument. G. C. T.

Capacity Audience for "Trovatore" in Montgomery, Ala.

MONTGOMERY, ALA., Jan. 29.—This city had its first taste of opera of the season a few nights ago when Joseph Sheehan and company appeared in "Il Trovatore," enacted before a capacity audience. Mrs. Howard Seay and a number of the musicians have been giving a series of musicales, having presented four to date. The Margaret Booth School has arranged a series of musicales, the first being a Puccini hour. J. P. M.

Louisville Soprano and Pianist Join in Recital

LOUISVILLE, Jan. 30.—On Tuesday evening, at Macauley's Theater, Mrs. Eva Korb Gleason, soprano, and Edward Gleason, pianist, gave a concert before a small but appreciative audience. These Louisville artists have but recently returned from Europe, where they have spent several years in study.

They are now teaching and doing concert work in this city. Mrs. Gleason sang operatic arias and lieder with great purity of tone and good interpretation. Mr. Gleason's contributions were by Bach-Tausig, Chopin, Rachmaninow and Heyman. Mrs. Katherine Whipple Dobbs was the very efficient accompanist for Mrs. Gleason.

On Thursday evening, at the Woman's Club Auditorium, Harry Gideon, of Boston, formerly of Louisville, gave a lecture-recital of "Russian Folk Songs and Opera," assisted by Constance Ramsey Gideon, soprano. H. P.

GITTELSON IN BALTIMORE

Violinist's Technical and Interpretative Mastery Well Demonstrated

BALTIMORE, Jan. 29.—Frank Gittelson, the young American violinist, was the soloist at the twelfth Peabody recital this afternoon, having as his able assistant at the piano Ellis Clark Hammann.

Mr. Gittelson has been much heralded and on this occasion he proved beyond a question that he seems destined to rise to the highest prominence in his art. He began his program with the classic Nardini Concerto and then presented a modern Concerto of d'Ambrosio. The latter abounds in many beautiful episodes which show the technical and tonal resources of the player to the finest advantage. The interpretation, as a whole, was vigorous, fresh and of noble design.

There were two groups of small pieces played with exquisite taste, among which was the Hubay "Zephyr," which disclosed such elfin grace that the audience wildly demanded its repetition. Applause was generously bestowed after each number and several encores were cheerfully given. F. C. B.



Mrs. Ward S. Snyder

HOUSTON, TEX., Jan. 29.—Mrs. Ward S. Snyder, known as a singer and composer of Indian music, died here to-day from a dose of poison administered by her husband as she lay ill in her bed in a local hospital. Mrs. Snyder was a graduate of the New England Conservatory of Music. Her former husband was Arthur Beresford, basso.

Mrs. Snyder, whose maiden name was Lorena Wheeler, was at one time a vocal teacher at the Sherwood Music School, Chicago. She had also done considerable operatic singing.

Prof. Charles L. Doll

MONTGOMERY, ALA., Jan. 30.—Prof. Charles L. Doll died here last night. He was for forty-four years a teacher of piano in this city and was active until three weeks ago, being the most prominent musician of the old school residing here. Among his writings were a number of finger exercises, preliminary to the Lebert & Starke exercises. He had also devised a musical kindergarten system many years before this method of teaching was used, though he never brought it forward for general usage. He is survived by his wife. J. P. M.

Prof. Frederick C. Harr

RICHMOND, VA., Jan. 19.—Prof. Frederick C. Harr, teacher of John Powell, died here last week. He was one of the most noted of the South's pianists and teachers and a composer of considerable attainments. His compositions have had a hearing with the leading orchestras of the country. He was a pupil of Kullau and Liszt, and came to this country early in life, making Richmond his home soon after his arrival.

Thomas W. Wilde

LOS ANGELES, Jan. 26.—Thomas W. Wilde, for a quarter of a century prominent in the ranks of Los Angeles musicians, died yesterday. Mr. Wilde for more than twenty years was organist and choirmaster at St. Vincent's Catholic Church and for several years at the Church of the Angeles, in South Pasadena. He was a musician of large attainments and was the instructor of hundreds of Los Angeles amateurs. W. F. G.

WOMAN'S CHORAL CLUB LEADS IN HOUSTON MUSICAL UPLIFT

Local Singers Comprise Organization Which Has Given Many Splendid Concerts and Has Presented Prominent Soloists

HOUSTON, TEX., Jan. 30.—The Woman's Choral Club, one of the most important factors in Houston's musical life, was organized in 1901 for the purpose of encouraging and stimulating the love of good music.

The first concerts given were invitation affairs, when the programs were made up of chorus work and solos by local talent.

The concerts became popular and as the interest grew there was a demand for more music and a desire to hear some of the world's great artists.

It was then decided to bring foreign artists each season and to charge for associate memberships to defray expenses. This plan met with immediate approval and is the policy now pursued by the club.

During the fourteen years of its existence there have been but three directors—Mary Carson, Mrs. Edwin B. Parker and Hu. T. Huffmaster.

The club has weekly rehearsals from October 1 to May 1, and usually sings with sixty voices, although at times the membership has been eighty or a hundred. The meetings are devoted to work, and little or no time is given to social pursuits.

Several really fine singers have been developed in the club, some of whom have gone to musical centers in the North and East and now have good church or opera positions.

Three concerts are given each season, when a soloist of a high order is presented. The club always gives two or three selections on each of these programs. No tickets are sold for these concerts, and only those who hold associate memberships can attend.

These memberships are sold for the nominal fee of \$5, and entitle holder to three tickets to each of the three concerts, making each ticket cost about 55 cents.

It is the desire of this club to put the best music within the reach of all the people, rather than to make money.

The list of artists this organization has brought to Houston includes: Violinists, Kreisler, Zimbalist, Hartmann and Anna Otten; cellist, Elsa Ruegger; pianists, Fannie Bloomfield Zeisler, Olga Samaroff, de Pachmann, Josef Hofmann, Boschke Russel, Nat Yves, Alexander Russell and Helena Lewyn; vocalists, Tetrassini, Frances Alda, Herbert Witherspoon, Claude Cunningham, George Hamlin, Corinne Rider-Kelsey, Jessie Ringer, Gogorza, Glenn Hall, Harold Meek, Anita Rio, Julian Walker, John Barnes Wells, Janet Spencer, Florence Hinkle, Julia Culp, Charles W. Clark, Marie Cavan and Alfreda Costa, with the Chicago Opera Company Orchestra in the "Secret of Suzanne."

This season's opening concert occurred on January 15, with Helen Stanley as the soloist. The choral numbers were: "The Slave's Dream," by Harry Alexander



Edna Woolford Saunders, President of the Woman's Choral Club of Houston, Tex.

Matthews; "Morning," by Victor Harris; "The Brook," by Gaston Borsch, and "The Rain," by George Chapman.

For the last three or four years the club has studied almost exclusively the

Fire Interrupts Soprano's Boston Recital

BOSTON, Feb. 1.—The performance of one young soprano was nipped in the bud when fire broke out in an upper story of the new Toy Theater on Dartmouth Street last evening. This was during a recital given by Emilie Bach, soprano, who was singing then for the first time in this city, and Guy Maier, pianist. Miss Bach had finished her singing of Dvorak's cycle, "Zigeunermelodien," and Mr. Maier was playing a "Sicilienne" of Bach, when Mrs. Stanley P. Clemens, who had charge of the program, notified the audience that fire had broken out in the building, although the theater was not in danger. The audience left without undue confusion. Miss Bach displayed enough talent in the short opportunity given her to justify another opening for her in Boston. O. D.

Large Crowd for Mr. Kempton's Recital in Detroit

DETROIT, MICH., Jan. 30.—George Shortland Kempton, head of the piano department at the Ganapol School, recently gave a recital in Ganapol Hall. More than seventy-five persons were turned away from the hall on this occasion. Mr. Kempton played with his wonted artistry.

Minneapolis Male Chorus in an Unusual Program

MINNEAPOLIS, Jan. 30.—The Arpi Male Chorus, Hjalmar Nilsson, director; Harrison Wall Johnson, pianist, and Mme. Florence Bodenhoff were featured on the program before the Thursday musical at its last fortnightly meeting. The chorus sustained a well-earned reputation in the

works of American composers, using much of the music of Charles Wakefield Cadman, Mrs. Beach and others.

In April, 1914, a complimentary concert was given to the associate membership of the club in appreciation of its staunch and unflinching support through its entire existence. It was given in the beautiful ballroom of the Rice Hotel, when, aside from a carefully balanced group of songs by the entire club, the big song cycle of Bruno Huhn, "The Divan," was presented by four local artists (within the club, with the exception of Mr. Doscher). They were Mrs. Turner Williamson, soprano; Mrs. J. F. Spencer, contralto; George Doscher, tenor, and Director Huffmaster, baritone; Mrs. Laura Stevens-Boone at the piano.

The Woman's Choral Club is composed of representative women musicians of Houston and stands for all that is highest and best in the uplift and culture of their city, in which things musical play such an important part.

Between three and five thousand dollars is spent annually on their concerts, which have become events of State-wide interest.

Recently in the Rice Hotel the club was represented largely at the lecture given by John C. Freund, which event is considered by all music-loving Houston as one of rarest pleasure, interest and instruction.

The officers of the club are: Mrs. Edna Woolford Saunders, president; Mrs. M. K. Culpeper, vice-president; Mrs. Fred J. Maret, treasurer; Mrs. Herbert Gates, recording secretary; Mrs. Herbert Plunkett, corresponding secretary; Mrs. W. C. McLelland, librarian, and Hu. T. Huffmaster, director.

excellent quality of its tone, its effective attacks and general ensemble as applied to the interpretations of "Suomi's Song," by Pacius; Durrner's "Prayer in the Storm," "The March of the Bjoernborgians," "In the Beautiful Sky," Brolen; Hartel's "I Long for Thee," Kinkel's familiar "Soldier's Farewell," and "Three Rollicking Girls," by Koerling. Mr. Johnson's numbers were the Tchaikowsky Sonata, op. 37, and a Liszt Rhapsodie—the latter played as an encore. Mme. Bodenhoff, a newcomer in Minneapolis, was heard in a group consisting of Rubinstein's "The Asra," two Russian Folk Songs and Paschkoff's "He Loves Me No More." Mrs. Vena Gibson Garum accompanied. Arline Folsom, violinist, with Mertranna Fowler at the piano, played a Scherzo by Arensky and a Berceuse by Järnefelt. F. L. C. B.

Oscar Seagle and Kaufman Quartet Perform for War Sufferers

Another benefit concert was given for the Belgian and French war sufferers at the Hotel Marie Antoinette, New York, on Thursday evening, January 28. Those generous in giving their services were Oscar Seagle, baritone, accompanied by Frank Bibb, and the Kaufman String Quartet. The Quartet opened the program with the Beethoven E Flat Major, op. 74. Three old French songs of the sixteenth century were followed by "At the Break of Spring," by Mr. Bibb. This song, as yet unpublished, is a veritable little gem as an encore. Mr. Kaufman played two solos—J. B. Leclair's "Sarabande et Tambourin" and Vieuxtemps' "Reverie"—both heartily encored. Debussy was well represented by two songs—"Recueillement" and "Mandoline"—and two movements from the String Quartet in G Minor, op. 10. The Tchaikowsky String Quartet in F Major, op. 22, concluded the program.

New York and Connecticut Recitals for Harry Gilbert

Harry Gilbert, accompanist and pianist, played in recital in New York with Lucy Gates, soprano, and William Wade Hinshaw, baritone, on January 30, and in Lockport, N. Y., with Paul Althouse and Marguerite Dunlap, February 1. He has also played in New York and Bridgeport, Conn., in recitals with Mme. Sundelius. He has been engaged for recitals with Bessie Abbott and others for the coming month.

CARL FRIEDBERG PLAYS FOR "THE BOHEMIANS"

Dohnanyi Sonata Heard for First Time—Works of Pianist and Elsenheimer Given Hearings

Carl Friedberg, the noted German pianist, was the honored guest of "The Bohemians" at their meeting on February 1, at Luchow's, New York. With Edouard Dethier, Mr. Friedberg gave a performance from Dohnanyi's Sonata in C Sharp Minor, op. 21, a work heard on this occasion for the first time. Like many of the compositions of this gifted Hungarian the sonata proved to be highly interesting. There was also a solo group for Mr. Friedberg in which he played a Capriccio by Walter Lampe, two Debussy pieces, "La fille aux cheveux de lin" and "Minstrels," and his own "Gavotta al'antico" and "Petite Etude." These were admirably performed with poetic understanding and unmistakable art.

Dr. N. J. Elsenheimer appeared at the piano for three of his songs, "Belsazar," "My Courage Old" and "May." The compositions of this composer, who has been heard by the club before, were once more found to be serious and musically works, highly attractive in content. They were capably sung by Charles A. Kaiser, tenor.

Favorable Verdict for Toronto Pianist in His Début

TORONTO, CAN., Feb. 1.—Ernest Seitz, a young Toronto pianist of exceptional promise, made his début as an artist at Massey Hall before an audience of large and distinguished make-up. Although unassisted he gripped attention from the beginning to the end of his program. In Liszt's transcription of the Bach A Minor Prelude and Fugue, the "Etudes Symphoniques" of Schumann, Grieg's Nocturne, op. 54, and the "Blue Danube" Paraphrase he made a splendid impression. R. B.

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English Translations by
ALICE MATTULLATH

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Robert Seaman, baritone, assisted by Alice Siever Pulsifer at the piano, gave a recital in Boston on January 29.

Bertram T. Wheatley, organist, presented a genuinely interesting program on January 26, in Saint David's Church, Austin, Tex.

Folk songs and lore of Old Erin were retold and resung on January 27 in Scranton, Pa., by Dan O'Neill, tenor, of Wilkes-Barre.

Mrs. Frank P. Mandy presented a number of piano and violin pupils in recital in Chicago, January 26, in a program of some twelve solo and ensemble numbers.

Otto Meyer and Marie Ten Broeck presented their pupils, Kathleen and Eloise Bateman, in a recent violin and piano recital at the Unitarian Church, Minneapolis.

Katharine Goodson will be the soloist at the concert given by the Minneapolis Symphony Orchestra, under Emil Oberhoffer, at Orchestra Hall, Chicago, on February 28.

Raymond Simonds, tenor, assisted Malcolm Lang, organist of King's Chapel, Boston, at an organ recital given in the Harvard Club, that city, on Thursday evening, January 28.

Arthur Motter Lamb, organist, and Eli Kahn, violinist, were heard at the Peabody Conservatory of Music, Baltimore, on January 31, in one of the free recitals given at the institute.

Mme. Edith Martin, the Boston harpist, is giving a harp and song recital at Lowell, Mass., on February 6, assisted by Walter Dole, flautist, and Frank Luker at the piano, both of Boston.

In St. Petersburg, Fla., Southland Seminary voice students under Mme. Louise K. Novelli, the new dean of the department of music, are working on a concert program to be given in March.

The violin and 'cello department of the Cadek Conservatory of Music, Chattanooga, Tenn., gave a recital on Thursday evening, January 21. Dana McKinney, tenor, assisted in the well presented program.

Esther J. Schildbach, of Boston, gave a piano recital at the Copley-Plaza Hotel, that city, on January 11, for the benefit of the Red Cross Relief Fund. She was revealed as a pianist of high attainments.

The fourth concert in the Tremont Temple series in Boston was given on January 28 by Ellen Keller, violinist; Jeska Swartz-Morse, contralto; Bernice Fisher, soprano, and the Lotus Male Quartet.

Karl Jörn, the tenor, formerly of the Metropolitan Opera House, sang in Providence vaudeville last week, offering numbers from "Die Meistersinger," "La Bohème," "Faust," "Aida" and "Pagliacci."

Lydia Jones, pianist, of the Schwinger School of Music, Pueblo, Col., gave her graduation recital on January 15 in the Central Christian Church, that city. Gertrude Livingston, a promising contralto, assisted capably.

E. Clyde Beckett delighted a good-sized audience in Commencement Hall, Morgantown, W. Va., on January 26. His voice was heard to advantage in a program of fourteen numbers. Mrs. Louis Black was his accompanist.

Alice McNutt, soprano, presented a brilliant program at a reception in Colorado Springs, recently. Works by Brahms and Wolf and a new composition by Francis Hendricks proved pleasing. Mrs. Frederick A. Faust was at the piano.

Aurelio Giorin, pianist, and Wallace Cox, baritone, gave a Red Cross Benefit recital on January 27, in the home of Mr. and Mrs. H. G. Runkle, Plainfield, N. J. Both gave evidences of artistic resourcefulness. Winifred Mayhall was at the piano.

Frances Ingram, contralto, and Warren E. Proctor, tenor, of Chicago, have been engaged for the first performance in America of Cowan's "The Veil," which will be presented February 22 at Orchestra Hall, Chicago, by the Apollo Musical Club.

Ernest H. Cosby, organist at All Saints' P. E. Church and at Holy Trinity P. E. Church, Richmond, Va., gave a recital on January 24 in Cabell Hall, University of Virginia. His program was unhackneyed and proved very enjoyable.

The second annual intercollegiate glee club meet is to be held at Carnegie Hall, New York, Saturday evening, February 27, by the glee clubs of Columbia University, Dartmouth College, Harvard University and the University of Pennsylvania.

Mary Wells Capewell, soprano, a student of Willard Flint, the Boston basso, gave an interesting song recital in Matapan, Mass., on January 30. Miss Capewell had the able assistance of Harris S. Shawe, at the piano, and Eric Hayne, violinist.

A diversified program was presented on January 24, at Bridgeport, Conn., by the Duca degli Abruzzi Society for the relief of victims of the recent earthquake. The soloists included Vincenzo Procaccini, flautist and pianist, and Domenico Ciarmatori, tenor.

Henriette Bach, violinist, was the soloist for the Thursday Club of New York, Mrs. John MacArthur, president, on the afternoon of January 28 at the home of Margaret Lawrence. Miss Bach's playing won the enthusiastic applause of the club members and visitors.

John Daniels, the Boston tenor, has gone to San Francisco, where in addition to his duties for the State at the Exposition he will do some concert and church work. Mr. Daniels's position as first tenor in the Boston Quintet is being filled by Arthur Hackett.

Bertha Barnes, the mezzo-soprano of Boston, gave a song recital at the Sea Pines School for Girls in Brewster, Mass., January 24. On the night preceding Miss Barnes appeared on the program at the annual banquet of the Vermont Association in the Hotel Vendome, Boston.

The music department of the Wheeling (W. Va.) Woman's Club gave a recital on January 27, at the A. O. U. Hall. The soloists were Mrs. John Woodcock, Jessie Alma Wolfe, Mrs. Fred Faris, Mrs. Robert Marshall, Carrie Brandfass, Dora Neining and Mrs. John B. McClay.

The faculty of Saint Mary's College, Dallas, Tex., presented an extremely attractive program on January 16 in Graff Hall. Those heard were Anna Moore Allen, Anna McCoy Francis, Elizabeth Gay Jones, Rachel Taylor Aldridge, Maye E. Lawrence and E. Clyde Whitlock.

A concert was given on January 25, at the Historical and Art Society, Albany, N. Y., by a trio from the Ithaca Conservatory of Music, under the auspices of the Mothers' Club. The trio comprised Evelyn Jones, soprano; Edna L. Beebe, violinist, and Frederick L. Pratt, impersonator.

Recently an alumni association with the following officers was formed at the University School of Music, Ann Arbor,

Mich.: Mrs. Minnie Davis-Sherrill, president; Maude Charlotte Kleyn, first vice-president; Mrs. E. S. Perry, second vice-president; Ruth Olive Smith, secretary; Ada Grace Johnson, treasurer.

Mrs. A. M. Virgil presented two young artist pupils in a piano recital on January 23, at the Country Life Permanent Exposition, New York. The audience was evidently delighted with the well chosen program, which was effectively played. The soloists were Marion Blair and Emma Lipp.

The New Haven (Conn.) High School Auditorium was crowded on January 29 when a chorus of two hundred students, assisted by the high school orchestra and glee clubs, gave a concert. This was the first appearance of the chorus under the direction of William E. Brown, new school supervisor of music.

A studio musicale was given by William A. Willett, at his studio in the Kimball Building, Chicago, January 26 a program of songs by Theodore Streicher, Christian Sinding, Jean Sibelius and Mary Turner Salter being presented by Annette Pangbourne, assisted by Bessie M. McAllister at the piano.

The following students from the Helen Allen Hunt studio, Boston, gave a recital of songs on January 30: Sopranos, Juliette Stacy, Dorothy Ficken, Ruth Sherburne, Rachael Paine, Grace Pierce, Mildred Shaw and Mrs. Elsie Foster; contraltos, Ida Keay, Marion Washburn, Nellie Wicher and Mrs. Lester Britton.

The program of a recent concert of the Chromatic Club, Boston, was furnished by Margaret Whittaker, Laura Littlefield, Mrs. Esther J. Schildbach, Mrs. Jeanette Belle Ellis, Mrs. Barbara Lee, and Florence Jepperson. The club was honored by the presence of Julia Heinrich, Max Heinrich and Arthur Foote.

Albert W. Snow, organist at Church of the Advent, Boston, gave an organ recital at the First Methodist Church in Melrose, Mass., on the occasion of the annual president's day of the Melrose Woman's Club. Others appearing on the same program were Clarence H. Wilson, baritone, and Kate Thomas, violinist.

Miss Carman, instructor of music at the Indiana School for the Blind, and pianist of the Schellschmidt-Carman Trio, Indianapolis, will take a leave of absence for the remainder of the school year, spending the time doing work of importance for the National Federation of Music Clubs, acting as special representative.

Three concerts given for three clubs in three days in one city was the unique achievement of Alice McDowell, the accomplished young Boston pianist, who appeared for the Monday Morning Musicales, Chromatic and MacDowell clubs of that city recently. At each concert Miss McDowell distinguished herself by a highly artistic performance.

Ruth Deyo, pianist; Katherine Winterbotham, soprano; Allen Hinckley, basso; George Harris, Jr., tenor, and Reginald Sweet, accompanist, appeared at a musicale held January 30 at the home of Mr. and Mrs. William Ives Washburn, No. 11 Gramercy Park, New York, for the benefit of the Belgian Relief Fund and the poor of New York City.

The Glee Club of the Troy, N. Y., Y. M. C. A. gave a complimentary concert on January 25, in the gymnasium of the Central Y. M. C. A. The club was directed by Charles B. Weikel. Assisting soloists were Thomas F. O'Neil and Georgianna Bruce, violinists, and Marianna Carl, contralto. The accompanists were Mary E. Ross, Teresa Maier and Osa Coggeshall.

Old Scotch songs were sung on January 27 in Scranton, Pa., at a musicale given by the Scranton Caledonian Club. The program included singing of some of the city's most talented performers. Elizabeth Dickson, James M. Ralston, R. J. Pryor, Miss A. R. Sorenson and Florence Robertson sang and Mrs. Robert Brand, violinist, also contributed to the program.

Mrs. Minnie Fish-Griffin, soprano, and James Whittaker, pianist, of the faculty of the Walter Spry Music School, gave a joint recital on January 23 in Chicago. Their program contained the Prelude, Aria and Finale by César

Franck, some eight pieces by Chopin, the "Liebestraum" and Legend, "St. Francis Walking on the Waves," by Liszt, for piano, and songs by Schumann, Mendelssohn and Eilenberg.

Two programs were recently presented before the Saturday Club of Sacramento, Cal. The first, given in Elks' Hall, enlisted the services of Hazel McMasters, Frances Poser, Suzette Copren, Jean Barnes, Walter H. Scoble, William Veach, Mrs. W. A. Friend and William Veach. The more recent program, heard in the Clunie Theater, was given by Fernanda Pratt, contralto; Charles F. Bulatti, tenor, and Uda Waldrop, pianist.

The chief attraction at the sixth people's free concert in Montclair, N. J., was the Apollo Male Quartet of Newark, consisting of J. Franklin Thomas, first tenor; Lester A. Palmer, second tenor; Roland F. Randolph, first bass, and A. G. Balcom, second bass. They were ably assisted by Mabel Baldwin, pianist, who played both solos and accompaniments; Edythe Norris, contralto, and Mrs. Adelaide Wiggin, accompanist. The chairman of the evening was Mrs. Frank A. Davis.

At a recent recital given in Washington, D. C., by the pupils of Clarine McCarty the following students of the piano took part: Eleanor Bonner, Margaret Johnson, Ima Wenger, Ruth Kimball, Charlotte Bayly, Helen Hastings, Gwendolen Jones, Stewart Carpenter, Marian Evans, Florence Mercier, Margaret Butler and Mildred Thorne. The students were assisted by Fay Bumphrey in several vocal offerings, while Miss McCarty closed the evening with the "Blue Danube," Strauss-Schulzevler.

The twenty-second season of the Laurier Musical Club of Brooklyn was celebrated on January 20 at the residence of Sophie Stelling. Mrs. Alice Ralph Wood, soprano; Catherine Bateman, pianist; Mrs. Francis Xavier Cleary, violinist, and Mrs. Grace Kleppe Westerfield, contralto, took part in the program. The Philomela Ladies' Glee Club was heard in a successful program at the Bedford Branch, Y. M. C. A., on January 20. Assisting the club were the Weber Male Quartet and Virginia Powell, pianist.

German music was the subject of discussion at the latest meeting of the two hundred members of the Century Club of Scranton, Pa. Mrs. Ellison V. L. Snyder gave a sketch of the life of Wagner, after which several of his compositions were performed. Mrs. F. H. Coffin and Mrs. Snyder played as a duet the March from "Tannhäuser." Alfred Lohmann played the "Prize Song" from "Meistersinger" and the Prologue of "Parsifal." Ethel Shoemaker sang "Elsa's Dream" from "Lohengrin." "The King's Prayer" from "Lohengrin" and "Wotan's Farewell" from "Die Walküre" were given by Harold Swing.

The Bangor (Me.) Band, under Adelbert W. Sprague, gave an excellent program, January 22, at its third "Pop" concert. The numbers ranged from a popular Sousa march, "The Lambs," to "Henry VIII" dances by Saint-Saëns, the latter one of the best played numbers on the program. The stirring Sibelius tone poem, "Finlandia," was also finely given. Other numbers included Drdla's Serenade and the melodious "La Pirouette," by Hosmer. Among the requested numbers were excerpts from the operetta "Sari," by Kalman, and scenes from De Koven's "Robin Hood." Conductor Sprague has received much praise for the high standard he has maintained in these concerts.

The Artist Recital Course for the second semester at the Oberlin Conservatory of Music promises to be one of the best ever given in Oberlin. On February 9 Mme. Olga Samaroff, pianist, will give a recital. On February 20 the New York Symphony Orchestra, under Walter Damrosch, will appear with Ethel Leginska as piano soloist. She will play the Rubinstein D Minor Concerto. On March 3 the Cincinnati Symphony Orchestra, Dr. Kunwald, director, will be the attraction, and on May 18 the Chicago Symphony Orchestra will appear in connection with the May Festival of the Oberlin Musical Union. The Union will sing the Manzoni Requiem, by Verdi, and "The Children's Crusade," Pierné. The dedication of the new \$25,000 organ will take place the latter part of February in connection with a choral concert given by the Musical Union, at which time César Franck's "Beatitudes" will be sung.

ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Auld, Gertrude.—New York (Æolian), Feb. 8.
Barron, Henri.—Dover, N. J., Feb. 9; Brooklyn, Feb. 28.
Bauerkeller, Rudolf.—New York, Feb. 15 and 28.
Beach, Mrs. H. H. A.—Columbus, O., Feb. 9.
Beddoe, Mabel.—Brooklyn, Feb. 7; Jamaica, L. I., Feb. 11; Huntington, Mar. 2; Newark, Mar. 24.
Borwick, Leonard.—Brooklyn (Academy), Mar. 8.
Brenner, Orina E.—Saugerties, N. Y., Feb. 15.
Bryant, Rose.—New York, Feb. 16; New York, Feb. 18; Brooklyn, Mar. 4; Bayonne, Mar. 7; New Britain, Mar. 9; New York, Oratorio Society (Carnegie Hall), Mar. 24.
Busoni, Ferruccio.—Brooklyn (Academy), Feb. 11.
Burnham, Thuel.—Canton, Mass., Feb. 7; Boston, Feb. 9; Raleigh, N. C., Feb. 15; New York, Mar. 2; New York, Mar. 23.
Cady, Harlette.—New York (Band Box), Feb. 9.
Cheatham, Kitty.—Brooklyn (Academy) with Philharmonic, New York, Feb. 6.
Clark, Charles W.—Vassar College, Poughkeepsie, Mar. 12.
Charbonnel, Avis Bliven.—Brockton, Mass., Feb. 17.
Connell, Horatio.—Cincinnati, Feb. 11; Knoxville, Ill., Feb. 13; Sweet Briar, Va., Feb. 15; Syracuse, N. Y., Mar. 1; New York, Mar. 6.
Copeland, George.—Boston, Feb. 18; New York (Æolian Hall), Feb. 22.
Craft, Marcella.—Chicago, Mar. 22.
Crespi, Valentina.—New York, Feb. 20.
Culp, Julia.—New York (Carnegie Hall), Feb. 7.
Czerwonky, Richard.—Minneapolis, Feb. 5.
Dadmun, Royal.—Brooklyn, Feb. 7; Millburn, N. J., Feb. 8; Montclair, N. J., Feb. 9; New York, Feb. 20; Brooklyn, Feb. 21; Auburn, N. Y., Mar. 3; Hamilton, N. Y. (Colgate University), Mar. 4; Brooklyn, Mar. 28 and Apr. 4; Kingston, N. Y., Apr. 6; Brooklyn, Easter Sunday.
Davidson, Rebecca.—Greenburg, Feb. 11.
Dilling, Mildred.—Greenwich, Conn., Feb. 8; New York, Feb. 10; New York (Astor), Feb. 16; Utica, N. Y., Feb. 26.
Draper, Paul.—Boston, Feb. 6.
Dufault, Paul.—Albany, N. Y., Feb. 11; Aldenville, Mass., Feb. 15; Gardner, Mass., Feb. 16; New York, Feb. 18; Boston, Feb. 23; Providence, R. I., Feb. 25; Bridgeport, Conn., Mar. 2; Philadelphia, Mar. 4; New York (Waldorf), Mar. 7; New Haven, Conn., Mar. 9.
Eddy, Clarence.—Jacksonville, Fla., Feb. 7; Palm Beach, Feb. 8; Miami, Feb. 9; St. Augustine, Feb. 10; Jacksonville, Feb. 11; Panama-Pacific Exposition, San Francisco, Feb. 22 to 26.
Ferrari-Fontana, Edoardo.—Carnegie Hall, New York, Mar. 13.
Flint, Willard.—Quincy, Mass., Mar. 2.
Fox, Felix.—Boston, Feb. 11.
Fulton, Zoe.—Philadelphia, Mar. 16.
Ganz, Rudolph.—Grand Rapids, Mich., Feb. 2; San Francisco, with Symphony Orchestra, Feb. 7; San Diego, Feb. 10; San Francisco, joint recital with Albert Spalding, Feb. 12; San Francisco Symphony Orchestra, Feb. 19; San Francisco, joint recital with Albert Spalding, Feb. 21; Portland, Ore., Mar. 1; Tacoma, Wash., Mar. 3; St. Paul, with Minneapolis Orchestra, Mar. 11; Chicago, with Chicago Symphony Orchestra, Mar. 12, 13; Troy, N. Y., Mar. 15; Princess Theater, New York, Mar. 16; Pittsburgh, Pa., Mar. 19.
Gabrilowitsch, Clara.—New York, Little Theater, Feb. 15.
Gabrilowitsch, Ossip.—Boston, Feb. 6; Brooklyn, Feb. 14; Brooklyn (Academy), Mar. 15.
Gardner, Ida.—Wichita, Kan., Feb. 15.
Gerhardt, Elena.—Cincinnati, O., Feb. 5, 6; Carnegie Hall, New York, Feb. 13.
Grainger, Percy.—New York (Æolian Hall), Feb. 11.
Granville, Charles N.—New York (Hotel Astor), Feb. 15.
Goodson, Katharine.—New York (Æolian), Feb. 9; Guelph, Ont., Feb. 16; Detroit, Feb. 18.
Gunn, Kathryn Platt.—New York, Feb. 12; Brooklyn, Feb. 12.
Harrison, Charles.—Olean, Feb. 8; Brooklyn, Mar. 5.
Hamlin, George.—Æolian Hall, New York, Feb. 16; Omaha, Feb. 21.
Harris, Ruth.—New York (Waldorf-Astoria), Feb. 18.
Hemenway, Harriet S.—Quincy, Mass., Mar. 2.
Hinkle, Florence.—Cincinnati, Feb. 26, 27.
Hinshaw, W. W.—New York, Carnegie Hall, Mar. 4.
Hissm-De Moss, Mary.—Brooklyn, Feb. 10.
Hofmann, Josef.—Brooklyn (Academy), Mar. 1.
Holt, Gertrude.—Newport, R. I., Feb. 10; Boston, Feb. 14 and 23; Woburn, Mass., Feb. 15; Somerville, Mass., Feb. 16; Danvers, Mass., Feb. 24; Quincy, Mass., Feb. 26.
Hunt, Helen Allen.—Concord, N. H., Feb. 11.
Ivins, Ann.—New York, Feb. 11; New York, Feb. 19; Newark, Feb. 23.
Janaushek, William.—Philadelphia, Feb. 6; Carnegie Hall, New York, Feb. 27.
Knight, Josephine.—Boston, Mar. 31.
Kraft, Maud.—New York (Rumford Hall), Feb. 9.
Kreisler, Fritz.—Cincinnati, Feb. 12, 13; New York, Carnegie Hall, Feb. 21.
LaRoss, Earle.—Easton, Pa., Feb. 16, 23.
Leginska, Ethel.—New York (Carnegie Hall), Feb. 6; New York (Æolian), Feb. 14; Rome, N. Y., Feb. 16; Oberlin, O., Feb. 20.
Lund, Charlotte.—Brooklyn, Feb. 22; Bronxville, Feb. 25; Brooklyn, Feb. 27.
Mannes, David and Clara.—Groton, Mass., Feb. 11; Harvard University, Feb. 12; Belasco

Theater, New York, Feb. 14; Fall River, Mass., Feb. 26, 27; Riverdale School, Mar. 4; Detroit, Mar. 9; St. Louis, Mar. 11; New York, Mar. 14; Columbus, O., Apr. 16, 17; Cleveland, Apr. 20; Sewickley, Pa., Apr. 22.
Menth, Herma.—Little Theater, New York, Feb. 14; New York, Feb. 17.

Mertens, Alice Louise.—Bridgeport, Feb. 19; New York, Feb. 20.

Miller, Christine.—New York (Æolian Hall), Feb. 16; Williamsport, Pa., Feb. 18; Georgetown, Tex., Feb. 22; Dallas, Tex., Feb. 23; Selma, Ala., Feb. 26; Lynchburg, Va., Mar. 4; Baltimore, Md., Mar. 5; New York, Mar. 6; Grand Rapids, Mich., Mar. 9; Cincinnati, Mar. 11; Bluffton, O., Mar. 12.

Miller, Reed.—Schenectady, Feb. 17; Huntington, W. Va., Feb. 23; Washington, D. C., Feb. 25; Minneapolis, Mar. 31 and Apr. 1; Boston, Apr. 15.

Newcomb, Ethel.—New York (Æolian), Feb. 9.

Northrup, Grace.—Huntington, L. I., Feb. 9; Providence, R. I., Feb. 10; Jamaica, L. I., Feb. 11.

Ondricek, Emanuel.—Boston, Feb. 8.
Ornstein, Leo.—New York, Feb. 7, 16 and 28 (Band Box Theater).

Pilzer, Maximilian.—Easton, Pa., Feb. 16, 23.

Potter, Mildred.—New York, Feb. 2.

Proctor, George.—Minneapolis, Feb. 14.

Rasely, George.—East Orange, N. J., Feb. 10; Salem, Mass., Apr. 8.

Reardon, George Warren.—East Orange, N. J., Feb. 10; Bridgeport, Feb. 19; New York, Feb. 20; Oyster Bay, L. I., Feb. 23; Yonkers, Mar. 8.

Rio, Anita.—Richmond, Feb. 8; Raleigh, Feb. 10; Savannah, Feb. 12; Jacksonville, Feb. 17; Palm Beach, Feb. 20; Miami, Feb. 22; Andover, Mass., Feb. 25; Harvard, Feb. 26.

Rogers, Francis.—Derby, Conn., Feb. 9; New York, Feb. 14, 15; New Haven, Conn., Feb. 16.

Sarto, Andrea.—Chicago, Feb. 22; Chicago, Mar. 23.

Samaroff, Olga.—St. Louis, Feb. 5, 6.

Schutz, Christine.—Fall River, Feb. 15; New York (Liederkrantz), Feb. 7; Buffalo (Orpheus Society), Apr. 12.

Sembrich, Marcella.—Boston, Feb. 7.

Seydel, Irma.—Boston, Mar. 1.

Shawe, Loyal Phillips.—Pawtucket, R. I., Feb. 10; Providence, Feb. 12, 13; Brockton, Feb. 17; Boston, Mar. 31.

Shattuck, Arthur.—Des Moines, Ia., Feb. 15; Detroit, Feb. 16.

Simmons, William.—Newark, Feb. 5; Englewood, N. J., Feb. 9; Brooklyn, Feb. 14; Poughkeepsie, Feb. 16; New York, Apr. 2.

Smith, Ethelynde.—Chicago, Feb. 14.

Starr, Evelyn.—Brooklyn, Feb. 11.

Stefano, Salvatore de.—New York, Feb. 19.

Sundellus, Marie.—Cambridge (Mass.), Feb. 10; Soloist Boston Symphony Orchestra, Mar. 9; Brockton (Mass.) Woman's Club, Mar. 15; Soloist New York Oratorio Society, Mar. 24.

Szumowska, Antoinette.—New York City, Feb. 21.

Teyte, Maggie.—Winnipeg, Feb. 9; St. Louis, Feb. 19, 20.

Thompson, Edith.—W. Medford, Mass., Feb. 7.

Thornburgh, Myrtle.—Newark, N. J., Feb. 17.

Van der Veer, Nevada.—Schenectady, Feb. 17; Huntington, L. I., Feb. 23; Washington, D. C., Feb. 25.

Wells, John Barnes.—Philadelphia, Feb. 6; Brooklyn, Feb. 9; New York, Feb. 10; Jackson, Mich., Feb. 11; New York City, Feb. 16; Ridgewood, N. Y., Feb. 21.

Wernerath, Reinald.—New York City, Feb. 7; Haverhill, Mass., Feb. 9; Painesville, O., Feb. 11; New York City, Feb. 13.

Wheeler, Wm.—Middletown, Conn., Feb. 11; Syracuse Mar. 4; Stamford, Conn., Mar. 9; Cambridge, Mass., Mar. 11; Williamstown, Mass., Mar. 12; New Haven, Conn., Mar. 15.

Williams, Evan.—New York, Æolian Hall, Feb. 21.

Winkler, Leopold.—New York (Liederkrantz), Feb. 6.

Zeisler, Fannie Bloomfield.—Minneapolis, Feb. 16.

Zimballist, Efreim.—Brooklyn, Mar. 14.

Orchestras, Quartets, Chorus, Etc.

Boston Sixtette Club.—North Adams, Feb. 9; Catskill, N. Y., Feb. 10; Walton, N. Y., Feb. 11; Herkimer, N. Y., Feb. 12; Indiana, Pa., Feb. 13; Conneaut, O., Feb. 15; Grand Rapids, Feb. 16; Kalamazoo, Feb. 18; Culver, Ind., Feb. 19; South Bend, Ind., Feb. 20; Rush City, Minn., Feb. 22; Mankato, Feb. 23; Glencoe, Feb. 24.
Boston Symphony Orchestra.—Boston, Feb. 6; New York (Carnegie Hall), Feb. 18, 20.
Chicago Symphony Orchestra.—Chicago, Feb. 6, 7, 12, 13.
Cincinnati Symphony Orchestra.—Cincinnati, Feb. 6, 12, 13, 26, 27.
Cosmopolitan Quartet.—Huntington, L. I., Feb. 9; Jamaica, L. I., Feb. 11; Brooklyn, N. Y., Feb. 28.
Jacobs Quartet, Max.—Brooklyn, Feb. 20.
Kneisel Quartet.—New York, Feb. 6; New York (Æolian Hall), Feb. 9; Princeton, N. J., Feb. 12; Appleton, Wis., Feb. 16; Urbana, Feb. 17; Grand Rapids, Mich., Feb. 19; Kansas City, Mo., Feb. 23; Kirksville, Mo., Feb. 24; St. Louis, Mo., Feb. 25.
Manhattan Ladies' Quartet.—Olean, N. Y., Feb. 8; St. Louis, Feb. 11; Newark, N. J., Feb. 19; Leonia, N. J., Mar. 26.
Minneapolis Symphony Orchestra.—Minneapolis, Feb. 5, 16.
People's Symphony Concert.—New York, Carnegie Hall, Feb. 20.
Philharmonic Society of New York.—Carnegie Hall, New York, Feb. 5, 7, 11, 12; Æolian Hall, Feb. 6; Carnegie Hall, New York, Feb. 7, 11, 12, 21, 25, 26, 28.
Russian Symphony Orchestra.—Carnegie Hall, New York, Feb. 13.
San Francisco Symphony Orchestra.—San Francisco, Feb. 5, 7 and 19.
Schubert Quartet.—Bridgeport, Conn., Feb. 19; New York (Biltmore), Feb. 20.
St. Louis Symphony Orchestra.—St. Louis, Feb. 5, 6, 19, 20; Mar. 5, 6, 12, 13, 19, 20.
Symphony Society of New York.—Æolian Hall, New York, Feb. 5, 7, 14, 26, 28; Carnegie Hall, Feb. 10.
Zoellner Quartet.—Nashville, Tenn., Feb. 6; Spartanburg, N. C., Feb. 7; Blue Mt., Miss., Feb. 8; Grenada, Miss., Feb. 9; Brookhaven, Miss., Feb. 10; Little Rock, Ark., Feb. 11; Arkadelphia, Ark., Feb. 12; Texarkana, Ark., Feb. 13; Houston, Tex., Feb. 14; San Antonio, Tex., Feb. 15; Fort Worth, Tex., Feb. 16; Tulsa, Okla., Feb. 17; Norman, Okla., Feb. 18; Oklahoma City, Okla., Feb. 19; Chickasha, Okla., Feb. 22; Newton, Kan., Feb. 23; Ottawa, Kan., Feb. 24; Emporia, Kan., Feb. 25; Lindsborg, Kan., Feb. 26.

NEW YORK CONCERT CALENDAR

FEBRUARY

- 6—Philharmonic Society, Æolian Hall, afternoon, (Young People's Concert).
- 6—Young People's Symphony Concert, Carnegie Hall, afternoon.
- 6—Harold Bauer, piano, and Pablo Casals, 'cello, joint recital, evening, Æolian Hall.
- 7—N. Y. Symphony Society, Æolian Hall, afternoon.
- 7—Philharmonic Society, Carnegie Hall, afternoon.
- 7—Leo Ornstein, piano recital, evening, Bantbox Theater.
- 8—Gertrude Auld, song recital, afternoon, Æolian Hall.
- 9—Kneisel Quartet—Æolian Hall, evening.
- 9—Ethel Newcomb, piano recital, afternoon, Æolian Hall.
- 9—Harriette Cady, piano recital, afternoon, Bantbox Theater.
- 10—N. Y. Symphony Society, Master Composer Concert, Carnegie Hall, afternoon.
- 11—Philharmonic Society, Carnegie Hall, evening.
- 12—Philharmonic Society, Carnegie Hall, afternoon.
- 13—Elena Gerhardt, song recital, Carnegie Hall, afternoon.
- 14—N. Y. Symphony Society, Æolian Hall, afternoon.
- 18—Boston Symphony Orchestra, Carnegie Hall, evening.
- 20—People's Symphony Concert, Carnegie Hall, evening.
- 20—Boston Symphony Orchestra, Carnegie Hall, afternoon.

SCHÖNBERG NOVELTY
PLAYED IN CHICAGO

Sextet Introduced by Kneisels
Received with Delighted
Applause

CHICAGO, Feb. 1.—The most notable event of this season in the field of chamber music was the performance yesterday afternoon at the Illinois Theater by the Kneisel Quartet, assisted by Franz Esser, viola, and Carl Brueckner, 'cello, of the Schönberg Sextet, for first and second violins, two violas, and two 'cellos.

Arnold Schönberg is known to Chicago musicians through his "Five Little Orchestral Pieces" which were performed here by the Chicago Symphony Orchestra under Frederick Stock. Last year we heard for the first time his string quartet, but the full revelation of this remarkable Viennese musical genius came after his Sextet had been performed here yesterday.

This work, composed some fifteen years ago, was inspired by the German poem "Verklärte Nacht." It is not only poetic in its conception, but has moments of dramatic depth and emotional stress. Such instrumental blending and tonal colorings have not been heard here except in some of the larger and latest symphonic works. While the romantic elements of the piece captivated the casual musical listener, the connoisseur found in its contents a concise form, contrapuntal and harmonic ingenuity and elasticity of tempo. It is in one movement, and, though of considerable length, was all too short for the entranced listeners. At its conclusion a veritable tumult of applause rewarded the artists for their fine performance.

Schumann's lovely and melodious Quartet in A Major began the program and the Brahms Quartet in G Minor, for piano, violin, viola and violoncello, Op. 25, was the remaining number. In this Ossip Gabrilowitsch was the assisting artist, playing the piano part with rare skill. His playing added virility, volume and variety to the tonal expression of the quartet.

The entire concert was a great musical treat. It also marked the first appearance in Chicago of Hans Letz, second violinist of the quartet, since his return from the war.

Chicago Musicians Honor Hallett
Gilberté

CHICAGO, Feb. 1.—Hallett Gilberté, the tenor and composer, during his short stay in Chicago, was entertained by several of the leading musicians of the city. Among these entertainments was a delightful dinner and musicale given by his brother composer, James G. MacDermid and the latter's wife, known on the concert stage as Sybil Sammis, both of whom sang a number of Mr. Gilberté's

songs. Mrs. Marie White Longman, who intends to feature Mr. Gilberté's "Two Roses" and an "Evening Song," also entertained in his honor, and Mrs. Theodora Sturkow-Ryder gave a charming musicale for him, at which Mme. Arendt sang a group of his songs. Mr. Gilberté intends to make another tour and visit Chicago in the near future. During his present engagements his program has consisted of twelve of his own songs, readings by Mme. Gilberté and two groups of songs by American composers, including some by James MacDermid, Frank LaForge, Alexander McFayden, A. Walter Kramer, Claude Warford and Max Herzberg. His program is being given on tour in Englewood, Elmhurst, Elgin, Chicago, St. Louis, Columbus, Cleveland, Youngstown, Pittsburgh, Washington and Philadelphia.

M. R.

ADELE KRUEGER'S CONCERTS

Dramatic Soprano Fills Many Engagements in East

Adele Krueger, the dramatic soprano, has had many engagements in the past seven weeks in New York and vicinity. The last week in November Mme. Krueger was soloist at the concert of the Jersey City Arion Society, and a few days later she sang at the reception given at the New York residence of Theodore Sutro. Her December engagements were:

December 2, Union of German Authors; December 5, Technischer Sprachverein of Newark, N. J.; December 13, Brooklyn Bremerwörter Männerchor; December 15, Tonkünstler Society; December 17, private musicale in New York; December 21, Christmas Festival at Carnegie Hall, New York, arranged by Miss Schmidt-Pauli of Hamburg; December 28, concert by the American women of German descent, Hotel McAlpin, New York; December 31, concert by the Deutscher Verein of Staten Island, at Stapleton; January 3, 1915, concert at the Gayety Theater, Hoboken; January 6, musicale of the German Press Club of New York.

Mme. Krueger was chosen as one of two soloists for the great outdoor Christmas celebration at the City Hall Park on Christmas Eve. On January 10 Mme. Krueger sang at the High School in Brooklyn and on the 26th in a joint recital with Leo Schulz in Reading.

THIRD DUNCAN PROGRAM

"Afternoon with Schubert" Presented by
Famous Dancer

Isadora Duncan, the famous classic dancer, and equally famous teacher of her art, gave under her direction and leadership, a third performance on Tuesday afternoon, February 2, at the Metropolitan Opera House. Drama, music and dancing were interpreted, all with that rhythmic, esoteric grace of the ancient Hellenes.

The program which was announced as an "afternoon inspired by Franz Schubert" was divided in two parts, the first half being entirely devoted to Religious Music which included the unfinished symphony; the second, included an "Invocation to the Muses," "To Artemis," and "Hymn to Joy." Augustin Duncan represented Drama, Isadora Duncan, Dance, and Edward Falk and Namara Toyé Music and Song.

A. S.

DAMROSCH BIRTHDAY CONCERT

Symphony Players Pay Tribute to Their
Conductor in Brooklyn

The fourth young people's concert at the Brooklyn Institute of Arts and Sciences on January 30 provided Schumann's Symphony No. 3 (Rhenish) and Dvorak's "Notturmo" and "In the Spinning Room." The members of the New York Symphony Orchestra were in the best of spirits, as it was the birthday of their conductor and they had just presented to him a huge bunch of roses. The orchestra's telling interpretations were warmly applauded. The conductor in his introductory address showed a resemblance between the "Rhenish" Symphony and "Parsifal" and declared that as the former was written fifty years before the latter, the most enthusiastic Wagner admirers could not point the accusing finger at Schumann.

Ethel Leginska, the pianist, was recalled many times after her inspiring presentation of Rubinstein's Concerto in D Minor. She played two movements, the *Moderato assai* and *Allegro*, with brilliance and fine color conception.

G. C. T.

AN AMERICAN PIANIST IN FLORENCE

His Plans Nullified by the War, Clarence Bird Devotes His Hours to Preparing for Tour Here Next Season—Typical of Musicians Who Make Music Because They Cannot Resist It

Florence, Italy, Jan. 5.

IT chanced one day last Winter that I was standing with an English musician, a resident of Florence, in the doorway of a concert hall where a program had just ended.

"That was a good musician," he remarked, "but not a musical person."

I looked at him interrogatively.

"There's a great difference, isn't there?" he said.

"There are hundreds of well-trained musicians in your country and in mine, but rare, indeed, is the truly musical person who is also the musician, the person who would play on a desert island if he had an instrument and never think of an audience, play because he is so musical that he cannot resist it. Such musicians are born, not made. There is one here in Florence, though, a remarkable musician and one of the most truly musical performers I have ever met."

Again my eyes met his in question.

"Bird," he answered, "Clarence Bird, the young American pianist. He studied, I believe, in Vienna with Leschetizky, but whoever that young man had studied with, he would still be a musician who is musical. He looks like Beethoven, too. And I think that he has a future."

Recalling this statement the other day, I determined to seek Mr. Bird and inquire how the war had affected his prospects. The list of foreign residents of Florence sent me to find him at No. 10 Via Santa Caterina, a street in the modern quarter of the city.

His Studio Setting

Strains of music informed me that the pianist was at home, and as I entered, the blaze of logs in an open fire lit up his studio and shone on a grand piano in an alcove, a picture of Beethoven above it, and a young man with a truly musical face, who rose as I entered, his music ceasing abruptly. Before the cheerful fire we began our chat. I did not ask Mr. Bird if it be true that he is both a musician and musical, but plunged into the question of his plans for the Winter. Mr. Bird looked rueful.

"The war," he said, "has settled them for me. I was booked for concerts in Berlin, Munich and other German cities, as well as for Rome and towns in Italy. As it is, the concert player has no chance now. The public wants its money for other things, and the tourist section, the members of which are great concert goers abroad, is absent. And so," he glanced toward the alcove, "I am spending my days on my programs for my coming tour in America. I am looking forward to it immensely," he said enthusiastically. "I was over there last Winter on business and gave a few concerts. I came back enthused for my German engagements, full of new inspiration. I find American audiences so very appreciative," he added.

One hears so much grumbling the other way, so many disappointed musicians excusing their unpleasant receptions in America with the plaint that Americans are not musical, but only race after the latest thing in disorderly hair and sensational advertisement, that I looked at the speaker in surprise.

"Yes," he went on, "I found the greatest musical appreciation wherever I played. It is impossible not to play your best where there is no coldness in your hearers and your audience meets you half-way. Where am I going to play?"



Clarence Bird, Young American Pianist

In nearly all the leading cities, to begin next October.

"This Winter, certainly, is not encouraging, as I said, for any pianist. The opera is another thing. Do you know that never have there been better houses at the opera here than this Winter? The return to pure Italian opera, with a complete ensemble of Italian singers, evidently suits the Florentine public, for Verdi draws full houses night after night."

My efforts to return to the subject of my host were rewarded, after several attempts, by the information that he had studied in Vienna with the famous pianist. He had toured successfully in Germany and had been most happily treated at his concerts in Florence. It was I, not he, who spoke of the praise Jarro, the famous Florence critic, had given one of his compositions, and I who had to remind him that the audience, at his last Florence concert, had called him forth some ten times after one number.

We drifted off then towards the question of the war and discussed the possibility of its inspiration as a subject for composers.

War as Creative Stimulus

"A symphony, perhaps," he agreed, but without enthusiasm. "Certainly not now, anything, but perhaps some musician may later. The horrors are now too near us."

As I descended the broad stairs, my good-bye said, I paused at their foot. Mr. Bird had returned to his piano, his visitor forgotten. "Yes," agreed my thoughts with the English musician, "Mr. Bird is, indeed, a musician who is musical. He plays because he loves it and cannot help it."

As I stepped into the sunlight of Via

Santa Caterina again I found myself in company with two Italians, stopping to listen. Evidently they had stopped before, for one, nodding to the other, said: "A true musician è vero, that Maestro Americano."

The other nodded back. "Sì, Beppo, you are right! A maestro in verità."

EVA MADDEN.

EDUARDO MARZO HONORED

Veteran and Distinguished Church Organist Made a Knight of the Order of St. Sylvester by the Pope

Among distinguished musicians, composers and organists of New York City no one stands higher than Eduardo Marzo, organist of the Church of the Holy Name, Amsterdam Avenue and Ninety-sixth Street. He has just been made a Knight of the Order of St. Sylvester, by Pope Benedict.

Last Saturday Cardinal Farley invited Mr. Marzo to the Archepiscopal Palace and presented the papal brief to him.

Twenty years ago the king of Italy made Mr. Marzo a Knight of the Crown of Italy. He is also one of the hundred honorary members of the Academy of St. Cecilia, Rome, the oldest academy for sacred music in the world.

Last Summer, while he was in Rome, Mr. Marzo presented a bound volume of his masses, of which he has composed a number, to the late Pope Pius X.

The Order of St. Sylvester, of which Mr. Marzo is now a member, is a very old one. Until 1840 it was known as the Order of the Golden Spur. Pope Gregory XVI changed it to the Order of the Golden Spur and St. Sylvester. In 1905 Pope Pius X abbreviated it to the Order of St. Sylvester. For over a generation Mr. Marzo has upheld a great reputation in New York City as a teacher of the highest capacity and distinction.

MME. ZIEGLER'S MESSAGE

Secretary of Opera in English Society Issues Proclamation

In the absence from New York of its president, Reginald de Koven, and owing to the European war, Mme. Anna E. Ziegler, secretary of the National Society for Promotion of Opera in English, has issued a message informing members that the annual meeting, which was to have taken place on the last Tuesday in January, will be postponed until further notice.

In her proclamation Mme. Ziegler reminds the public that music did not develop at large in France, Germany or Russia until each one of these countries gave opera in the vernacular, although the movement at first met with the same opposition as it now encounters in America. The secretary proposes a plan whereby opera in English might be made feasible by organizing stock companies to give short seasons in the various cities in this country.

Mascagni Would Bar Foreign Forms in Italian Music

"We are to-day applying foreign musical forms that have made music a science and whose value is purely mechanical," complained Pietro Mascagni in a lecture delivered at Livorno, Italy, for the benefit of its university. The composer made a plea for the preservation of the Italian forms and stated that for some time past foreign music has been usurping the place of native music in Italy. He analyzed the art and works of Rossini, who, according to Mascagni, paved the way for modern musicians.

PHILHARMONIC PUTS A BAN ON KNITTING

Orchestra's Patrons Must Desist During Concerts—No-Encore Rule Broken

At least two surprises enlivened matters at the concert of the New York Philharmonic on Thursday evening of last week. First of all the arriving audience found itself confronted in the lobby with a large placard which set forth in plain terms a behest to abstain from knitting for the embattled hosts of Europe. The point was further driven home by slips inserted in the programs and knitting needles were forthwith as safe from detection as though Carnegie Hall had been a haystack. The ban was declared in the following terms:

"The Philharmonic Society fully appreciates the spirit that prompts charitable assistance in the great world's calamity caused by the European war, but many complaints have been received from patrons of the concerts who are annoyed by knitting during performances, and the directors respectfully request that this practice, which interferes with the artistic enjoyment of the music, be omitted. Felix F. Leifels, Manager."

Surprise the second came when Mr. Strinsky acknowledged the enthusiastic applause that followed the performance of Dukas's "Apprenti Sorcier," as applause at these concerts has not been recognized in years, namely, by playing the work all over again. Some were amused, some pleased and others wondered and imagined vain things.

Originally the first half of the program promised "L'Après-midi d'un Faune." For some reason or other—possibly because the program was judged to be too long—it was omitted. It was a pity, however, that instead of a reiteration of the Dukas piece Debussy's infinitely finer tone poem should not have been retained. "L'Apprenti Sorcier" is not wearing well. Its themes are trivial and while it afforded matter of timely interest a decade ago, when successions of augmented harmonies were *de rigueur*, there is something distinctly old-fashioned about it to-day. To be sure, the encore last week was amply merited, for the orchestra played it superbly. But reasoning in this fashion, there are many other occasions when repetition of this kind is warrantable.

Méhul's naïve and uninteresting overture, "La Chasse du Jeune Henri" opened the concert, the second half of which offered a stunning performance of Tchaikowsky's Fifth Symphony, which has been strangely overlooked this season.

Lucrezia Bori was the soloist, singing an air from Grétry's "Céphale et Procris" and "Depuis le Jour" from "Louise." The young soprano looked radiantly beautiful and her singing of the "Louise" number matched her looks. She has done nothing lovelier this season. H. F. P.

Has Become a Necessity

To the Editor of MUSICAL AMERICA:

Please find enclosed my check for the renewal of your musical magazine, which has become a necessity.

Yours truly,

(MISS) CORINNE B. SHORT.
Berkeley, Cal., Jan. 10, 1915.

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